A NEWSFIELD PUBLICATION
No. 35 MARCH 1988
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# ZZAP! 64

MONTHLY REVIEW FOR COMMODORE SOFTWARE



## BLAST OFF WITH APOLLO 18

THE HUNTER BECOMES THE HUNTED IN **PREDATOR**

**PROJECT STEALTH FIGHTER** REVEALED

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OLIVER FREY

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1

### SABOTEUR
Enter warehouse. Avoid dogs, guards, and ceiling-mounted anti-personnel weapons which are guided by video cameras. Cross to other side of the warehouse. You may have to use some computer terminals to unlock doors (not at skill level 1 though). Go down sewers. On your journey you should try to find a hidden time-bomb and carry it to the underground computer centre. Use two mini-trains which connect sewers to computer centre. Take (or swap time-bomb with) the disk, then escape by helicopter which is in the roof of the warehouse, (you'll have to climb the stanchions and jump across the gantries on the top floor - don't be frightened of jumping-off a screen.)

2

### SABOTEUR II
You take the role of the Ninja's beautiful sister, who must avenge her fatally wounded brother. In "SABOTEUR I" he broke into the central security building and stole a computer disk that contained names of the rebel leaders. This disk also held information about the dictator's huge missile silo. Your night-time mission is to hand-glide into this high security complex of buidings and underground passages (over 700 screens), search for the pieces of punched computer tape that control the missile's flight path, redirect it before blast-off, then escape by motorbike down the one and only exit tunnel. The site is guarded at night by massive android guards with flame-throwers, vampire bats, and deadly black pumas.

3

### SIGMA 7
Take-off from your base and fly to the next factory fighting your way through the space-mine defences as you go. The distance between the space stations and the number of space-mines increases with each new stage. Bonus points are awarded for destroying complete waves of mines. Once into the factory area, the player must move around clearing the pathways. Defence robo-mines rapidly home-in to kill simply by making contact, though they may be shot first. As the paths are cleared a pattern of fixed markers is revealed. This pattern MUST BE MEMORISED and subsequently entered on the control unit. Score is awarded for destroying robo-mines, and the points are shown over the explosions. Bonus points are awarded in proportion to the area of pathway cleared. If the time limit is exceeded (ie: the counter at the top left of the screen reads zero) then all remaining "lives" are lost and the game ends.

4

### CRITICAL MASS
Keep flying towards the right of your screen. Avoid all rocks and mines. Watch out for incoming aliens and shoot to kill, but don't waste energy. If your craft gets destroyed, then use your jet-pack and follow the pointer at the bottom of the screen till you find a new ship in a replacement pod (just land on the small round pad next to it). When you come to the wall move up the screen, wait for and then shoot the robot guard, then keep moving (to avoid the guided plasma bolts) and shoot the turret in the middle of the two force gates, then move through quickly. When you get to the anti-matter converter fly in reverse (this gives you retro-thrust) then spin around and shoot the prism-shaped energy concentrator just as it is taking-in energy, before you get sucked-in and vapourised.

5

### AIRWOLF
As Stringfellow Hawke, a former Vietnam chopper pilot, and the only man in the free world trained to fly the billion-dollar helicopter 'AIRWOLF' you have been assigned a dangerous rescue mission by the FIRM. Five important U.S. scientists are being held hostage deep in a subterranean base beneath the scorching Arizona desert. As Hawke, you must guide AIRWOLF using full stealth capabilities, on a series of perilous night-time missions and bring about the release of each scientist in turn. Only destruction of the defence control boxes strategically positioned within the cavern will allow AIRWOLF to descend to the heart of the base where the scientists are held.



6

### DEEP STRIKE
You are in control of a World War I fighter. Your job is to protect and guide a flight of four bombers to take out an enemy fuel dump and barracks. You may then land and refuel before heading out once again. Keep your compass pointer vertical or you will run into heavy flak and also run out of fuel. Shoot down all planes EXCEPT for your own bomber which will fly dead ahead of you. Avoid barrage balloons. If one of your bombers gets hit a replacement will fly in after a few seconds. Bomb anything you like. If you can stay on course and survive long enough you should eventually pass over the enemy fuel dumps which you must wipe out.

7

### COMBAT LYNX
You will have four bases which you must support with troops and air cover. Base 1 has an endless supply of fuel and weapons, and the ability to instantly revitalise injured troops brought back from the other bases. All the bases start with 30 fully equipped soldiers. Allied land vehicles move around the battlefield independently of your control. You provide the only allied air support. Enemy land vehicles will slowly converge on your bases unless stopped by the allied land vehicles, by mines that you have dropped, or by the other weapons of your COMBAT LYNX helicopter.

8

### TURBO ESPRIT
An armoured supply car is carrying drugs to the centre of the city. One after the other, four delivery cars will drive in to meet it, and then drive off to their hide-aways. After the fourth pick-up the armoured supply car will leave the city. Your mission is to stop the delivery cars after they have made their pick-ups and before they disappear in their hide-aways, and to stop the armoured supply car after it has passed its drugs to the last car and before it leaves the city. You will score extra points for catching the drug smugglers alive, rather than shooting them. Your vehicle will be a Lotus Turbo Esprit capable of driving at 150 mph.

9

### THANATOS
Fly till you get to a castle, then land and walk up to castle gate. Use flame from close range to burn down the gate. If you run out of flame, go back and find a witch tied between two stakes and eat her. Watch out for the knight on horseback who will try to lance you unless you first knock him off his horse with your claws. Eating the witch will refill your energy. In the first castle land near the girl and allow her to climb onto your back. Fly onto the next castle. When you find the book of spells, land and let the girl collect them. Fly to the last castle where you will find the cauldron in which the girl can cast her spell. Land nearby.

10

### BOMBJACK II
Watch Out! Jack's back! Our superhero Bombjack is here again in comic caper of the tactical kind! This time, armed and deadly - ready for combat. Use the stab key to fight your way through the reptile infested lava pit and on into outer-space. Have you got what it takes? Have you got the mental agility to outwit the enemies and collect the treasure in over 40 fiendishly complicated settings? Collect them in the right order and get a bonus Jack.



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# ZZAP! 64

ISSUE 35 MARCH 1988


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## REGULAR BITS



## FABULOUS FEATURES



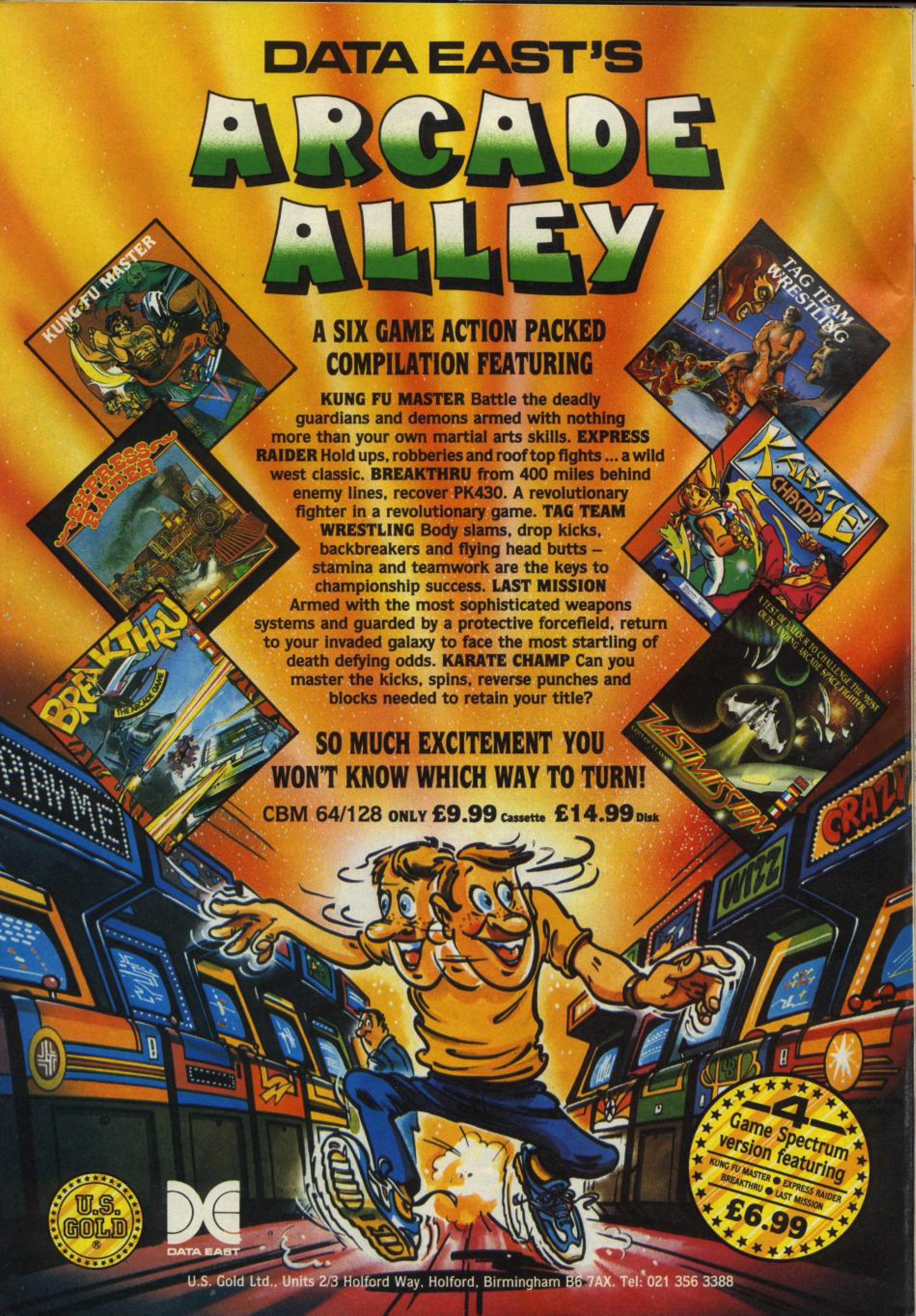
## CRUCIAL COMPETITIONS



## MAD MARCH MAGNIFICENCE



ZZAP! 36 is out on March the 10th – 4 days after Jazza's birthday . . .



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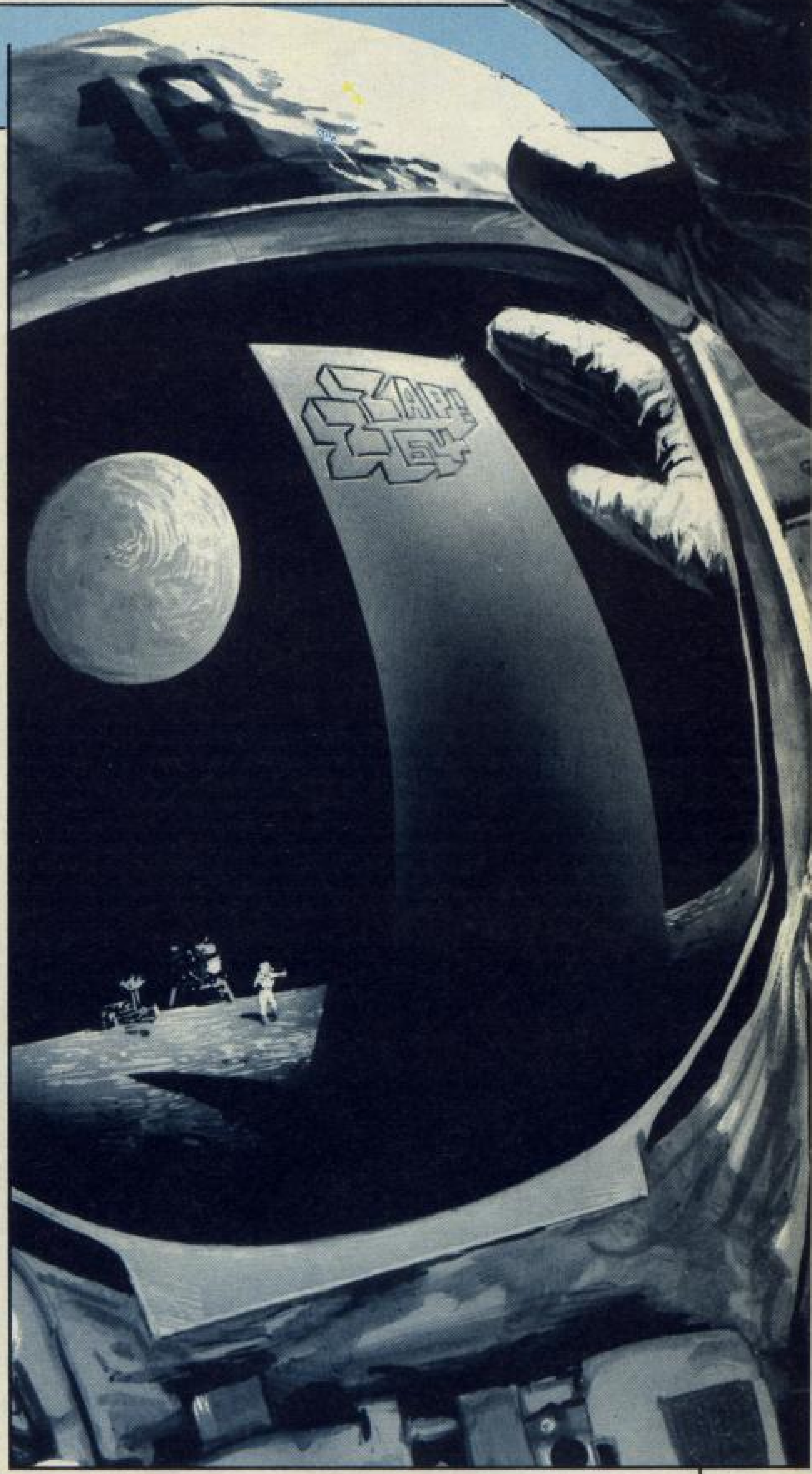
# WHEN THE BOAT COMES IN

If you've already flicked through the pages of this month's mag, you might have spotted a new face – he's 18-year-old Paul Glancey, a Geordie from Newcastle-Upon-Tyne who has joined ZZAP! as a reviewer.

He's a very enthusiastic games player (he wouldn't be here if he wasn't) and has a big software collection ('they're all original'). His favourites include *Wizball, Buggy Boy, Encounter, Elite* and *Mercenary*, 'but I like anything really' . . . His big claim to fame is that he used to go to the same school as Neil Tennant and Sting (so he keeps telling us), and he once saw Mirandhina in the street! Wow!

Connections with the famous aside, he enjoys soothing melodies and is keen film buff with an affinity for sci-fi, good comedy and classic French films . . .

I hope you all make him feel very welcome!







Julian Rignall

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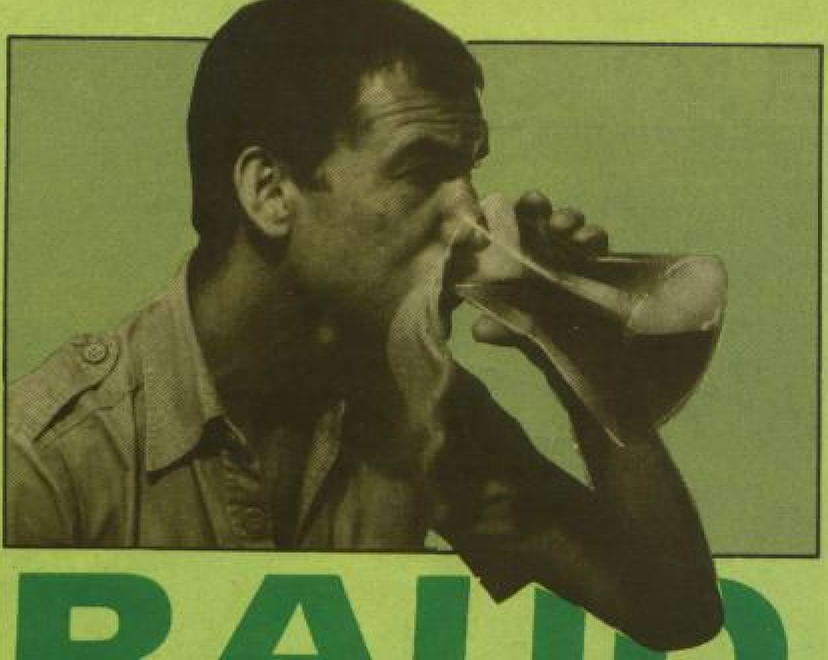
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Mel Croucher's

# UNDER THE BAUD-WALK



## ST VASELINE'S DAY

The Festive Season hasn't ended for certain software loonies. After a Boozy Battersea Blowout, the Burger Battle of the Bloated Budget Barons is the next item on the social calendar. I'm unable to reveal the identity of the young lady who attempted to strip off her underwear while dancing on the table, but I have **SIMON HARVEY**'s permission to tell all you Baudwalkers that his Pubic Relations outfit, named Headlice, or some such nitpicking name, is to sponsor a spectacle to rival ancient Rome's circus maximus in its disgusting depravity. In a gluttonous attempt to sort out the budget men from the budget boys, Firebird's **SEAN BRENNAN** and Mastertronic's **JOHN MEERMAN** will attempt to shove twenty-five Big Macs down their gob-holes in fifteen minutes. If both should happen to succeed they have the right to choose back-up weapons. John reckons he's going for the fillets-o-fish, Sean is bringing up the apple and blackberry pies. I'll be dressed in a hair shirt showing videos of Ethiopian refugees to show my support.

## SHROVE CHEWSDAY

I'm invited by that young Mr FREY to fill my face on the NEWSFIELD table at the annual charity junket, the In-Din. The invitation arrives 30 minutes after I hit Gatwick, having spent the weekend in Berlin with a short woman of uncertain years. I wouldn't dream of telling you how advertising supremo **ROGER BENNETT** tried to pour Miss X a glass of white wine without first removing the cork, neither will I name the software mogul in the padded glitter suit who saw me safely to my hotel on account of the fact that my brain had lost contact with my legs, (thanks Pat). Still less shall I name the magazine editor who passed out during my piano rendition of 'Bald Headed Lena'. I know on which side my bread is buttered – both!

## FESTIVAL OF THE BLESSED MARGARET, OUR LADY OF GRANTHAM, (Republic of Xenophobia)

No doubt the person who sent me a doctored copy of Virgin's *Scruples* is expecting a response. Well, chum, I found the references to my tax returns faintly amusing, although the bits about my medical history seemed a little below the belt, to coin a phrase. What worries me is how amazingly accurate you are. Kindly reveal your identity by return of post, or I will look into the career of *Scruples* programmer **ELLIOT GAY**, with special reference to the Waddingtons law suit regarding *Monopoly*.

## DORIS DAY DAY (Virgin Islands)

**BOB WAKELIN**, the anagrammatic Wankieblob, seems to be going for my colleague **ROBIN EVANS**' crown as Purveyor of Illustrated Nipples to Children. His airbrushed extravaganzas for Ocean and Imagine are vying with one another to poke your eyes out with musculature of the female ilk. But fear not, young Robin has managed to squeeze at least five ample pairs in to my latest episode of **MERCY DASH**, in this month's GAMES MACHINE, and all in the best possible taste! Speaking of which, I seem to have forgotten to translate the following names of software authors for my ever-faithful readership. **RAFFAELE CECCO**, the man responsible for *Exolon*, is Italian for 'hot chocolate in the basket'. **DUSKO DIMITRIJEVIC**, who wrote *Phantom Club* for Ocean, is in actual fact a Yugoslavian medical instruction meaning 'rub your skin with menthol after sundown'. **LEE DOWTHWAITE**, the programmer of Firebird's *Ricochet*, is in reality the late Lee Dorsey, reincarnated as a Yorkshire terrier. Ocean's *Combat School* author **IVAN HORN** used to be a unicorn, whereas Infogrames *Sidewalk* perpetrators, **KAMEL BALA, GERARD COUROUBLE** and **DIDIER CHAMFREY** are French phrases meaning 'No Smoking', 'lend us a quid comrade' and 'have you finished your carpentry yet' respectively. Finally there is absolutely no truth in the rumour that Atari's Technical Manager **LES PLAYER** changed his name by deep poll from Les Behan.

## TOTAL ECLIPSE OF THE SUN (Wapping)

As the Superpowers swill vodka-cola and prepare to leap into one another's beds with gusto (whoever he is), I am delighted to see that the USA and USSR are dropping increasing amounts of software on us, as opposed to bombs. Those avowed Socialists over at Mirrorsoft are spearheading the peaceful Soviet invasion with an imported Russian intellectual teaser called *Tetris*. It's a bit like those IQ tests we used to have before intelligence was abolished. Our American cousins have taken a slightly different approach, by launching Actionsoft from their Piccadilly offices under the benign leadership of **COLONEL ROSENOW** and **CAPTAIN JOHN PATTEN**, who used to kill people for a living, and now want to share their experience with the rest of us. Their charming wee press release opens up with the declaration of intent, 'Colonel Jack Declares War . . . ' and goes on to describe their first release. Someone had better nip round and explain English slang to them, before they are asked to prove their manhood by the Trades description chappies. They've called their program *Thunderchopper* . . .

## ROBIN DAY DAY (End of Tax Year)

There I was, minding other people's business, watching **ROD COUSENS** and his pals making videos of themselves, so that their American masters would be able to tell the sheep from the goats, when my eyes fell upon the infamous Electric Dreams Excuses Board. This is where the recording angel notes down the more ludicrous and pathetic porky-pies that programmers give for not coming up with the goods, and there are some beauties. There's young Master Jolliffe's 'It's working, it's just coming up with garbage'! Wee Gary makes the roll of honour with a classic statement made while watching his work on an expensive monitor, 'Um, well, it looked a lot better at home on my telly'. Spare a thought for Dave Wainwright's 'I've lost my girlfriend, I've lost my roof, I should be in court right now, but I'll try and get you the product by Saturday'. And even an older exploiter like me will protect the identity of the young man who came up with 'My arms fell off and I fixed the wrong bug'.

## FORGIVENESS FRIDAY (Clerkenwell Road)

I'm cut to the quick by all forms of criticism about my work – it brings me out in a rash, makes me suffer loss of body hair, and I find myself waking up in the middle of the night shouting 'chopped herring on rye' over and over again. The letter from **P SHIRE** of Manchester, in a recent ZZAP Rrap, has upset me greatly. Not the bit about me being boring (of course I'm boring to someone disinterested in what goes on in the industry), not the bit about me being similar to Minson's 'Fear and Loathing' (I was writing this sort of garbage before Minson was born, sonny), not the bit about me and my ideas being unpopular (I have either produced, commissioned or predicted every new aspect of computer software since 1977), no my friends – what has upset me is the bit about the Baudwalk being 'BLASPHEMOUS in style and content'! Yegods, is P Shire without any understanding whatsoever? I am not a blasphemer – I'm an evangelical atheist. I speak not from ignorance, having been a Jew, a High Church chorister, a Sunday school teacher and a member of the Salvation Army, though not necessarily in that order. Some of my best friends are priests, vicars, monks, and even a Monsignor, old cock, and they certainly find nothing blasphemous in my ramblings! I suppose you would rather I wrote for a magazine about church architecture, like Gary Penn working for 'Knave' would you? I'll tell you what's 'blasphemous', you supercilious gruntfuttock – computer games and adverts that celebrate mindless violence!




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# GAUNTLET II

**US Gold, £9.99 cass, £11.99 disk, joystick only**

Returning from their adventures in *Gauntlet* and the *Deeper Dungeons*, our intrepid heroes Merlin the Wizard, Questor the Elf, Thor the Warrior and Thyra the Valkyrie prepare once again to battle magic and mythical monsters in US Gold's sequel.

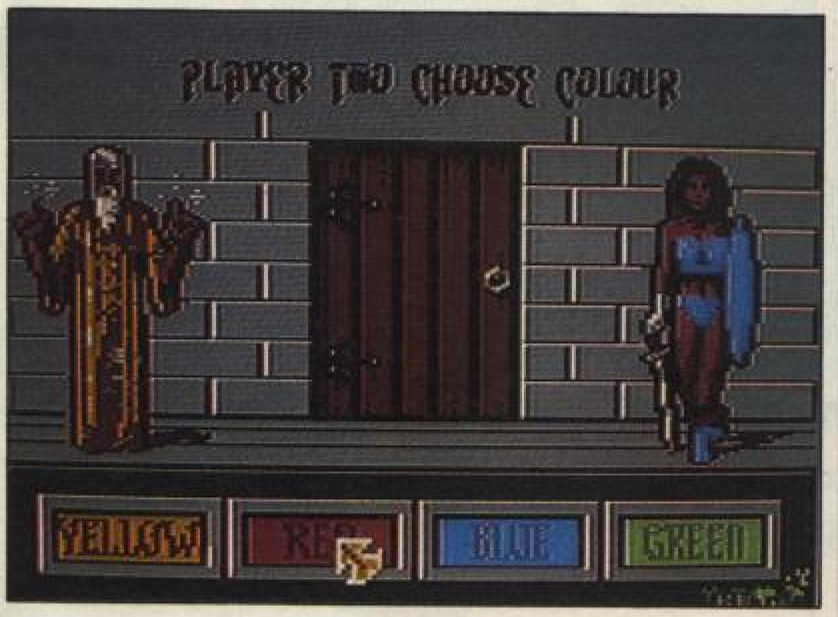
Before play begins, one or two players select a character and a colour. Players can choose the same character, but not the same colour. After that, the first six dungeons are loaded.

There are 100 dungeons, each one populated by evil creatures (including Sorcerers, Lobbers, Demons and Death), devious traps and obstacles. Repeated contact with monsters depletes energy, displayed numerically, although food and cider can be picked up to prolong life. Some cider is poisoned, and if drunk causes a loss of energy and makes control difficult.

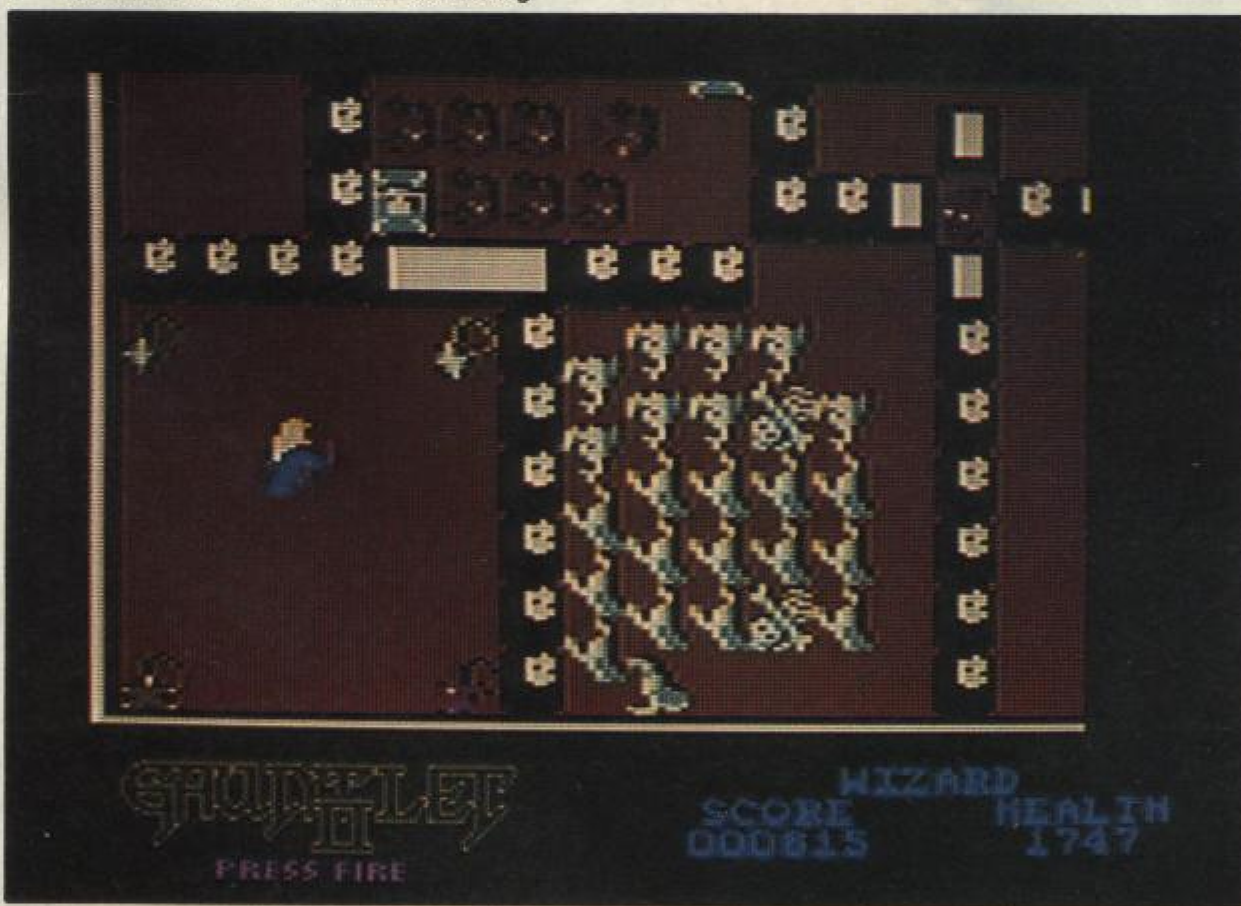
Points are scored by either shooting creatures, monster generators, or by collecting the objects scattered around the playing area. These include potions, amulets and keys, which all have their uses. Keys are used to open doors, and both potions and amulets bestow magical powers such as extra armour, limited invisibility, invulnerability, extra shot power and repulsiveness to monsters.

Also lurking around the dungeons are devious traps and devices: stun tiles incapacitate players for a short time, force fields drain energy and take careful timing to pass, while crumbling and moving walls threaten to trap the unwary traveller.

▶ ***Gauntlet II*'s smart character selection screen**




▶ **Looks like Cam's in for a bit of Ghostbusting!**







**I must admit to finding the the first version of** Gauntlet **a little lacking in variety – a situation which has happily been rectified with its successor. The addition of new features, such as the stun tiles, forcefields and acid pools, plus a fresh cast of creatures make** Gauntlet II **a more than worthy adversary – and a worthwhile purchase in its own right. The game's complexity makes the two player option a favourite choice, and you soon find out who your friends are when the 'It' monster appears (it tags you so that all the monsters chase you rather then your comrade until you leave the room or 'pass it on'!) The game doesn't exactly belt along, but with so many characters, moving walls and missiles whizzing around, this is quite understandable. Grab a friend a friend and play** Gauntlet II.




**I'd have thought that part of the original** Gauntlet**'s appeal was the fact that it was something more or less fresh from the arcades. The enhancements in** Gauntlet II **are minor, insofar as they're gameplay tweaks and minor graphical improvements. That doesn't necessarily mean that it's a bad game, but I'm left wondering why anyone would choose to play** Gauntlet II **rather than any of the other competent** Gauntlet **lookalikes on the market now? The game is quite entertaining, but I can't say it's an essential buy.**




**I really liked *Gauntlet*, and although it was far too easy, I found myself constantly returning to it.** Gauntlet II **is more refined and has better graphics, bigger and more realistically animated sprites and no bugs! There are plenty of new features, including the 'It' and 'That' monsters, treasure chests, moving exits, extra types of shots, traps and hidden walls. The gameplay is far more challenging than the original** Gauntlet **and you really have to battle through levels – attackers seem to be much more vicious. The action is best enjoyed in the two-player mode, where any combination of characters can fight through the dungeons. Some may think that this is a little late – especially with so many other** Gauntlet **clones out on the market – but if you still enjoy the format,** Gauntlet II **is well worth shelling out for.**

**PRESENTATION 81%**
Good printed and on-screen instructions. Two-player mode, with any combination of characters.

**GRAPHICS 81%**
Good throughout.

**SOUND 30%**
Feeble title tune and poor effects.

**HOOKABILITY 83%**
Instantly addictive and challenging.

**LASTABILITY 80%**
With 100 tough levels to battle through, there's plenty of long-term appeal.

**OVERALL 81%**
A great sequel which should appeal to *Gauntlet* fans who still haven't tired of the genre.

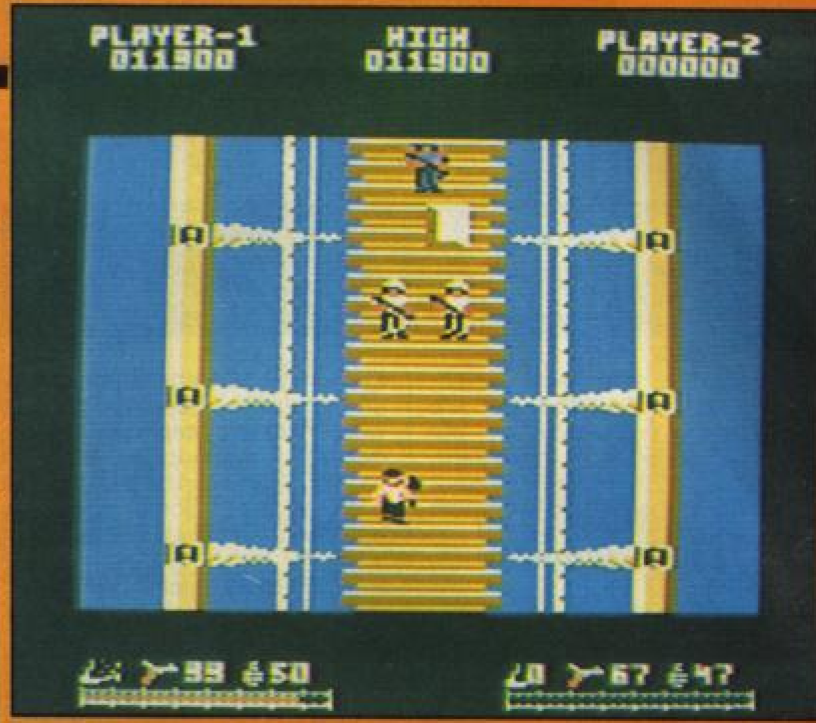
# IKARI WARRIORS

**Elite, £9.95 cass, £14.95 disk, joystick only**

During a trip across hostile jungle territory, an aircraft carrying a team of crack commandos crashes and comes to rest in the thick undergrowth. All the passengers perish, with the exception of two dazed troopers who are now faced with a long trek to safety. Readying their weapons, they grit their teeth and embark upon what may possibly be their last mission . . .

The lone commandos are controlled as a solo game or with two players acting as a team. Armed only with their machine guns and a supply of hand grenades, the comrades yomp across road and river in an attempt to reach friendly territory before they meet a bullet with their name on it.

As play progresses, the pathway through the trees scrolls vertically, with enemy men appearing from the surrounding vegetation. Decimation of these is rewarded with points and an occasional token, which is collected to replenish the player's limited ammunition levels.




Negotiating the bridge over the river Kwai



I never liked this in the arcades, but it has been translated to the Commodore extremely well, with the emphasis on playability rather than fancy graphics or sound. The action is very enjoyable indeed, and there's a huge army of sprites to mow down, blow up and drive over! At first the odds seem heavily stacked against you, but with practice and perseverence, headway is soon made. What I particularly like is that you can work out where to stage ambushes, and there's nothing more satisfying than decimating an entire platoon of sprites! The two-player mode is great fun, and I like the way you can shoot and grenade your ally – it means you have to concentrate even more! The difficulty level is balanced just right, and you're able to progress a little further with every game – which makes the action very morish. Ikari Warriors is very challenging and addictive, and is definitely worth looking out for.




After almost two years, *Ikari Warriors* finally surfaces on the 64

An Ikari tank trundles into trouble!






You might be forgiven for thinking that a Commando-type game released such a long time after the genre had petered out has missed the troopship. Any thoughts of this nature are disproved, however, by Ikari Warriors. Although the gameplay isn't as sophisticated as some of the more recent shoot 'em ups, and the graphics look slightly aged, it still has enormous blasting appeal – particularly in demolition partnership mode. The one player mode proves very difficult, but this adds to challenge rather than detracts from playability and you just keep coming back for more and more action. Sound is used superbly with an excellent film-style soundtrack backing the destruction. As I said, the style is getting on, but it has taken until now to produce a game that reigns supreme over the old soldiers.



▶ Beware the enemy chopper as it roars overhead spitting lead death in a blaze of fire. Gosh!

▶ A lone Ikari warrior shuffles past an enemy pillbox



As well as gun-toting commandos, there are also gun emplacements, helicopters and tanks to avoid. All are invulnerable to mere bullets, but can be eliminated with an accurately thrown grenade.

The enemy routes are also littered with land mines, which only become visible when a commando is about to step on one, making it just possible for him to avoid an untimely death.

To aid progress, both commandos can become mobile whenever tanks appear with a flashing 'IN' symbol on top of them. These allow the players to drive across the landscape and blast or squash all and sundry. While in the tank, the player is invulnerable to bullets, but contact with a hostile grenade causes a plume of smoke to rise from the turret, and if the tank isn't swiftly evacuated, the player is destroyed in the explosion. A diminishing bar acts as a fuel gauge, and should it become totally drained, the tank explodes in a similar fashion. This is avoided by the collection of glowing tokens, which provide extra gasoline.



**There have been many** Commando**-style games over the last few years but, after being missing in action for over 18 months,** Ikari Warriors **arrives to show that the genre is still alive and kicking. The game is generally pleasing on the eye, and although the backdrops and characters are a little blocky, the overall effect is smooth, polished and glitch-free. The action is helped along by the slightly weedy but stirring soundtrack which joyfully accompanies the carnage. Single-player mode is occasionally frustrating and the large amount of enemies seems to be designed with a two-player game in mind, but both are very addictive, constantly tempting one to get just that bit farther.** Ikari Warriors **can hardly be said to pushing back the frontiers – but it's a very good game and one hell of a blast.**

**PRESENTATION 80%**
Friendly control method plus a one or two-player option.

**GRAPHICS 76%**
Sometimes lacking in detail, but colourful and smooth in operation.

**SOUND 74%**
Rousing war movie-style soundtrack.

**HOOKABILITY 92%**
Difficult, but incredibly addictive.

**LASTABILITY 87%**
Each game sees you progress just a little bit farther, tempting another go. It should be some time before it loses its challenge.

**OVERALL 89%**
A tremendously enjoyable shoot 'em up which comes into its own in the two-player mode.



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# MINI-PUTT

**Accolade, £9.95 cass, £14.95 disk, joystick only**

Accolade's latest sports simulation takes a less serious view of golf, and is based on miniature 'crazy' golf courses.

The game starts with a selection screen, where the player chooses to practice a hole or play a course. There are four to choose from: Deluxe, Classic, Traditional and Challenge. Each course has nine holes which are attempted in any order in practice mode, but played in sequence during course play.

When all selections are completed, the playing area appears, accompanied by power/accuracy meters, an overview map of the 'hole' and an update of the present score.

Shots are directed by placing a cursor in the desired position. The swing is initiated by pressing the fire button, whereupon the power bar rises. A further press of the fire button causes the bar to drop, and the accuracy meter grows along the bottom. The bar is stopped in a similar manner and the nearer the centre line it halts, the straighter the ball rolls. Pressing fire when the bar is either to left or right of the centre line causes the shot to veer accordingly.

There are many obstacles to negotiate, from mundane objects such as bridges, walls, water and slopes to unusual barriers like elephants, windmills, space shuttles and even the Taj Mahal! Patches of colour containing arrows signify slopes and cause the ball to roll in the direction indicated.

Completing a hole prompts the next to be loaded, and at the end of each course the final score is displayed together with its par rating.




**After the barrage of golfing simulations of late, Mini-Putt comes as a welcome relief to the less-serious golfer. All the courses are very enjoyable, but are quite simple to complete. However, since there are only a total of 36 different holes, I feel that interest could soon wane (a course designer would have been a welcome addition in this case). Movement of the ball is fairly realistic, although a little inconsistent at times. The cassette version is marred by an intrusive multiload which takes ages to set up and must be endured every time a new game is started. I find it difficult to believe that Accolade couldn't have put several holes – or even a whole course – in at once.** Mini-Putt **is a fun game that's worth a look – especially on disk.**




Mini-Putt **takes golf's little brother and converts it into a very enjoyable game. The graphics are bright and colourful, although some of the more normal courses are a little on the bland size, and the sound is merely functional. However, these aspects are less important than the playability, which in this case is brilliant! All four courses have something different to offer – difficulty level, graphics or 'novelty' items – and once you get the hang of the control method, the pull is irresistible. All the courses are well designed and presented, but I really don't think there are enough of them. The cassette multiload is a drawback, and the action is constantly interrupted as each hole is loaded separately. If you like golfing games and want to try something a little different, play a round of** Mini-Putt.

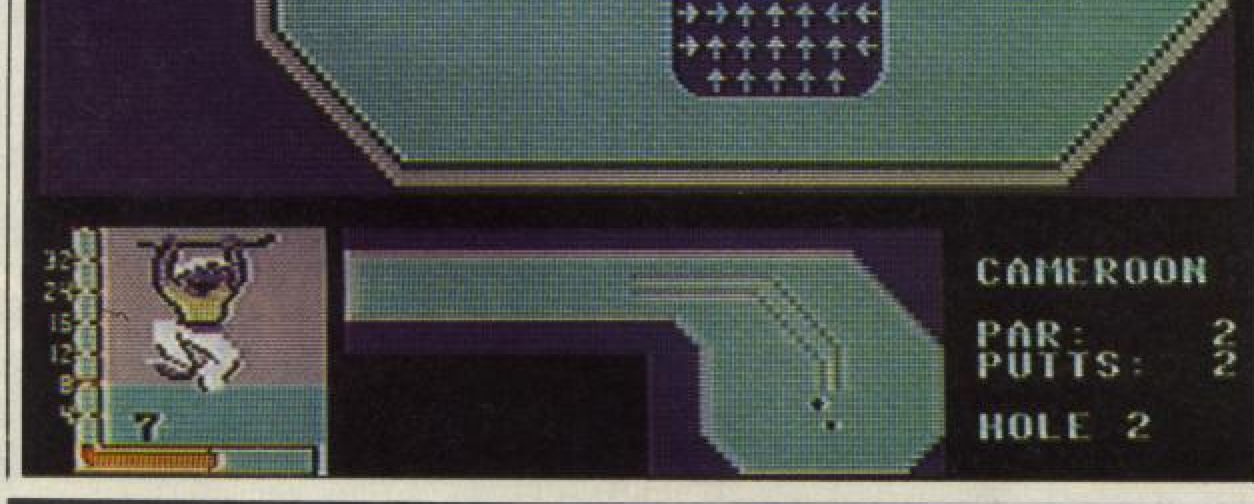



► The course selection screen from Electronic Arts' crazy golf simulation




**Ever since I was a kid I've loved miniature golf, and now Accolade have released** Mini-Putt **I can play the game from the comfort of my armchair without having to stand around on a rainy, windswept golf course. Control is a little tricky to master at first, although after a bit of practice many seemingly improbable shots become possible. Graphically the game is good: the obstacles and backdrops all look very solid. Sound is a bit of a letdown though, merely consisting of a couple of short jingles and the odd sound effect. My worst gripe, however, is the slow and almost terminally boring multiload, which on several occasions marred my enjoyment, since each hole is loaded separately. Despite this,** Mini-Putt **is an unusual and often pleasantly frustrating game.**

► ***Mini-Putt*'s simple graphics mask its challenging and enjoyable gameplay**




**PRESENTATION 64%**
Useful instructions, multiple player options, but naff multiload.

**GRAPHICS 71%**
Colourful obstacles and backgrounds, although there's not much variety.

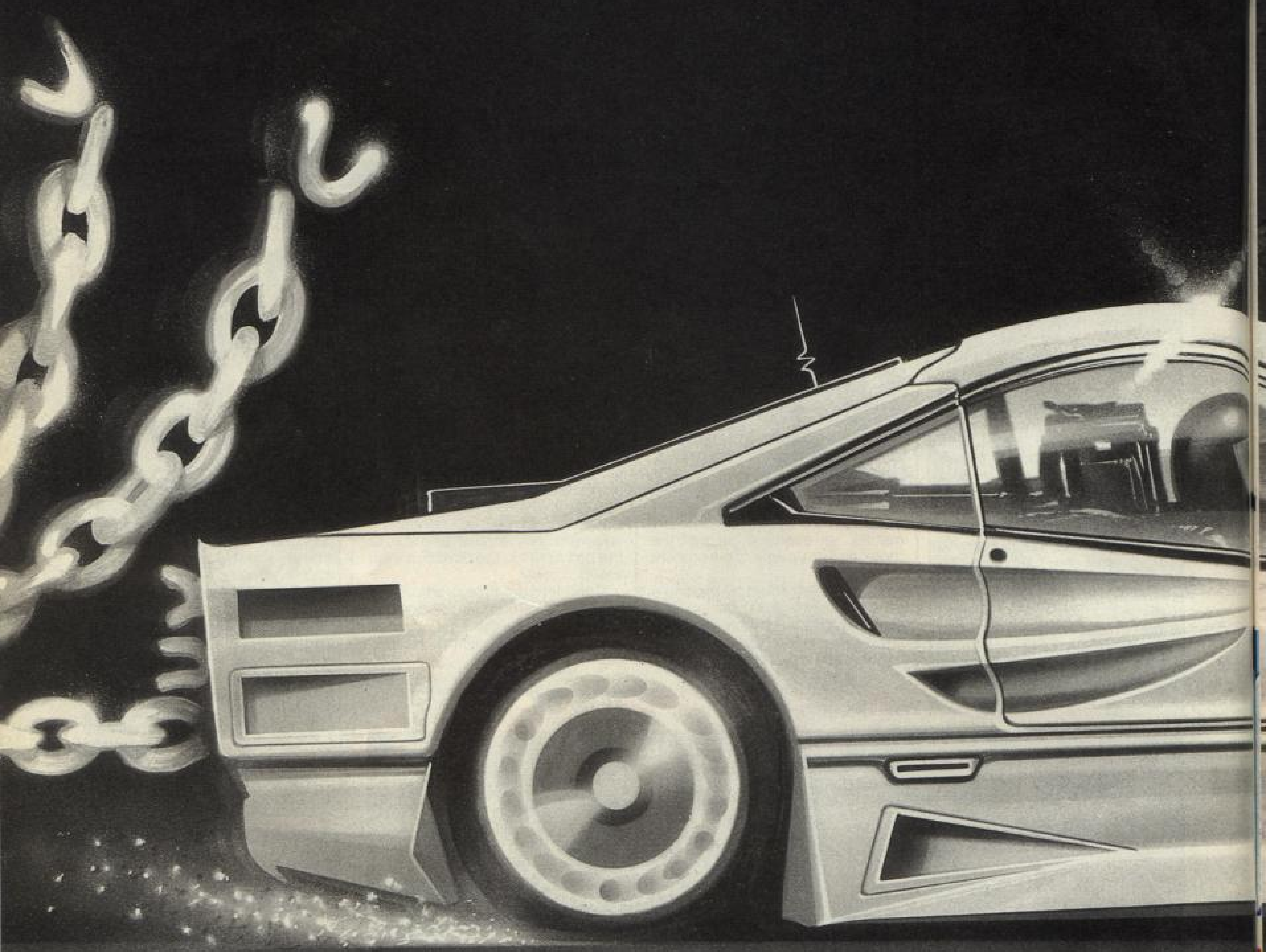
**SOUND 55%**
Adequate spot effects and a couple of twee jingles.

**HOOKABILITY 82%**
Straightforward and addictive from the start.

**LASTABILITY 70%**
Although there are a limited number of courses, the action remains enjoyable.

**OVERALL 78%**
An offbeat golfing game that's different enough to warrant purchase.

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ZZAP! TEST

# MASTERS OF THE UNIVERSE – THE MOVIE

**Gremlin Graphics £9.99 cass, £14.99 disk, joystick only**

Catastrophe has befallen the land of Eternia: Skeletor has taken Castle Greyskulle and imprisoned the sorceress. He-Man's only hope of defeating Skeletor lies in recovering the Cosmic key, a device enabling transport through time and space.

While escaping Skeletor's clutches, He-Man and his friends materialise in modern day America. Separated from the Eternians, the key falls into the hands of a College student, and, thinking it to be a musical instrument he plays it, little realising that the sound has attracted the attention of Skeletor and his evil minions . . .

The player takes the part of He-Man who, with his two companions Teela and Gwildor, must find the eight chords necessary to activate the Cosmic key and take them back to Castle Greyskulle. The action begins in downtown America with He-Man searching the streets for the missing chords. He-Man is directed around the flick-screen metropolis by joystick and frequently encounters Skeletor's troopers who are defeated by blasting.

Most chords are found lying around the roadways, while the remainder are only obtained upon the destruction of Skeletor's henchmen at specific locations around the city, including the scrapyard and Charlie's music store. Here, the action is displayed in more detail as He-Man combats his adversaries in close quarters. A mid-air laser battle is also fought once He-Man has found the flying disk which resides on the rooftops.

To aid progress, a map of the urban labyrinth is provided and is brought up by tapping the space bar. He-Man's friends Teela and Gwildor also appear at intervals to proffer advice and information.

Only once all eight chords have been gathered can He-Man make his way back to Castle Greyskulle for the final showdown with Skeletor himself. Landing on the precarious throne dias, He-man must force Skeletor into the surrounding abyss to free Eternia from his evil, and finally become Master of the Universe.




**I found** Masters Of The Universe **very confusing during the street scenes, and the process of locating places like the scrapyard and Charlie's store were achieved only with copious references to the map. Every time you turn a corner, the same screen appears, but with an altered colour scheme and displayed in a different orientation. If you continually move in the same direction, you effectively stay within the same location (I said it was confusing). The remainder of the game is pretty standard, with colourful sprites and some very pretty backdrops. Sound is no great shakes, though, consisting of a weedy introductory tune and harsh sound effects. Good fun for the prospective younger market, but elder players will probably find the shallow gameplay extremely unrewarding.**




**In spite of the unoriginal action and mediocre graphics and sound, I still managed to glean some enjoyment from** Masters of the Universe. **What strikes me, though, is how easy the game is. He-Man can wander the streets fairly oblivious to the troopers and their fire because they're so easy to dodge, and the first game I played seemed to last for close to half an hour. In a way this is good, because at least it means that it can be played by younger gamers, at which this is ultimately aimed. Certainly playable, but having a rather limited appeal for the more experienced joystick-jockeys.**

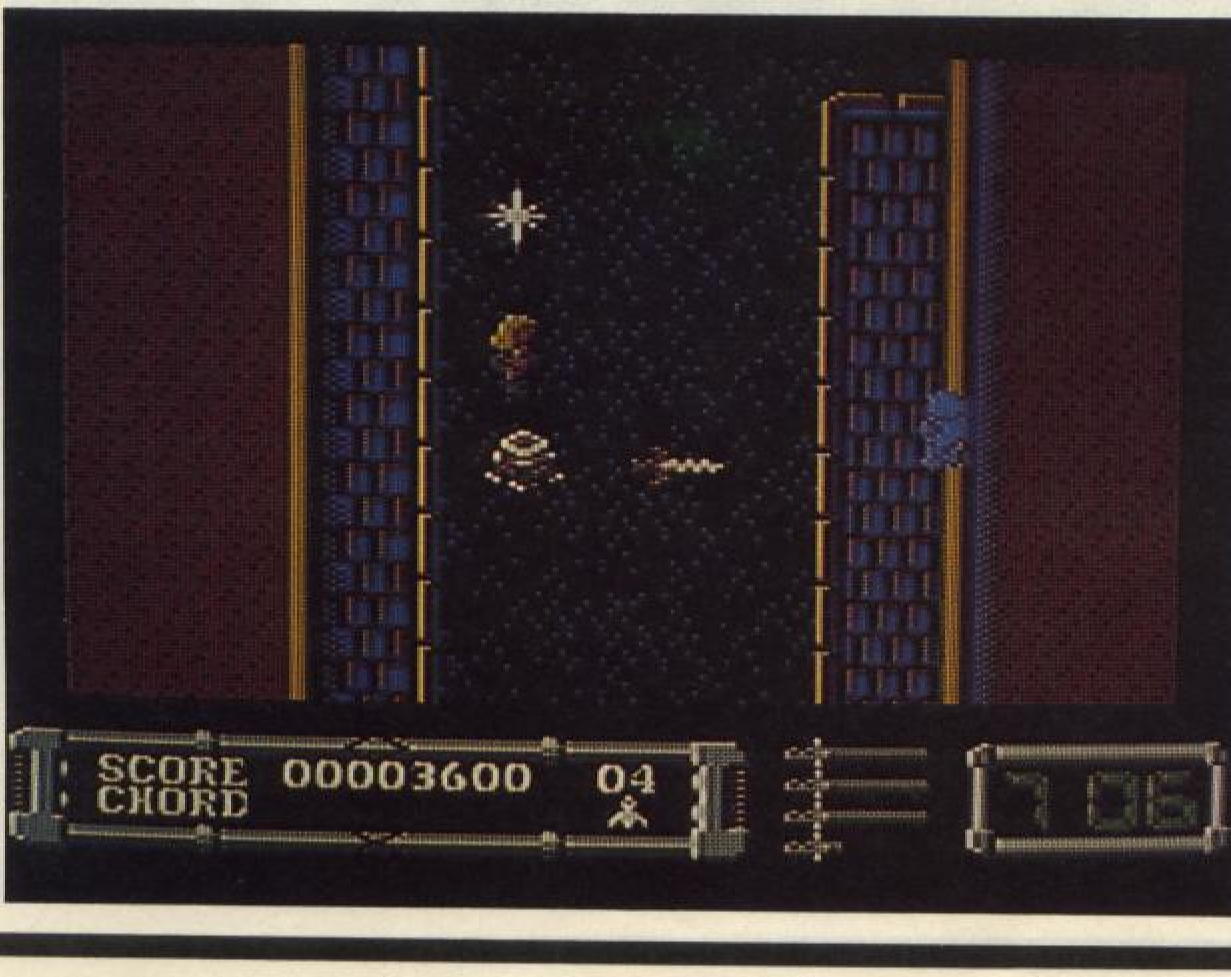






**While the rather unchallenging and straightforward gameplay won't appeal to older players, I think younger computer users will find** Masters of the Universe **enjoyable. This is surely a good thing, since the game is based on a film aimed directly at young children! The graphics aren't spectacular, and the sound is by no means great, but there's enough in the gameplay to keep an ardent He-Man fan glued to his monitor until the next episode of** Masters of the Universe.

► **The He-Man sprite has similar acting abilities to the real thing**




**PRESENTATION 60%**
Decent on-screen appearance, but the confusing gameplay is inadequately explained in the instructions.

**GRAPHICS 62%**
The bland street scenes are supplemented by more detailed locations.

**SOUND 38%**
Tepid intro screen tune and standard blasting effects.

**HOOKABILITY 56%**
Confusing movement system takes time to get used to, but the objective is very straightforward.

**LASTABILITY 46%**
The shallow gameplay soon takes it toll on the more hardened campaigners.

**OVERALL 57%**
A simple but appealing arcade adventure aimed – and indeed well suited to – a younger audience.

# ZZAP! TEST

## SLAINE

**Martech, £9.99 cass, £12.99 disk, joystick only**

Just before he died, the last Drune Lord cursed the small village of Tautega and its inhabitants . . .

Into this foreboding scenario walks the wandering barbarian Sláine Mac Roth and his trusty sidekick, Ukko the dwarf. The player's task is to guide the warrior king through the story which unravels before him.

The playing screen is split into two parts, the left hand side displays thoughts as they cross Sláine's mind, while the right keeps the player informed of locations, objects of interest and situations as they occur.

Sláine's actions are controlled by 'capturing' his thoughts as they float across the screen. A severed hand is directed to the desired option and fire initiates the selected idea. Thus, Sláine is able to move from place to place; manipulate and examine objects; interact with other characters and attack and defend himself.

Combat is presented as a series of rounds. The player alternately attempts to defend and attack from the list of manoeuvres, which include the ultimate deterrent – a warp-spasm.

Energy is displayed as a 'warp rating', which is decreased by wounding, but replenished by consuming food or resting. If the




► 'For the last time, it's pronounced *Slarnya!*' (c/o the Ciarán Brennan Book of Obscure Languages)




**The latest chapter in the decimation of 2000 AD characters sees Sláine go up for the chop. Selecting the 'thoughts' is an original idea, but I find the constant and unrelenting concentration needed to direct Sláine's every action extremely wearisome. In fact, this proves to be a major hurdle since the gameplay isn't terribly captivating. Combat appears frequently, but fails to be an interactive experience since you never actually see anyone, and all the action is related by text. Some of the smaller frames are also difficult to read, with black words on a dark blue background! The only redeeming features are the soundtrack – which is quite fitting – and the smart comic-style graphics. Full marks for innovation, but it's all a bit of a non-starter as far as I'm concerned.**




**I'm always one for a bit of innovative thinking, and 'Reflex' is definitely something new in control methods (although it's more like an 'out-of-control' method). It's incredibly frustrating when you're about to select a command and it suddenly zips off screen to appear elsewhere. This results in a frantic game of chase-the-word which is confusing and hampers progress. The terse location descriptions create little in the way of atmosphere and I never felt totally ensconced in the story, which is really the key to a playable adventure. Ten out of ten for trying something different, but I can't wholeheartedly recommend** Sláine.

## JETBOYS

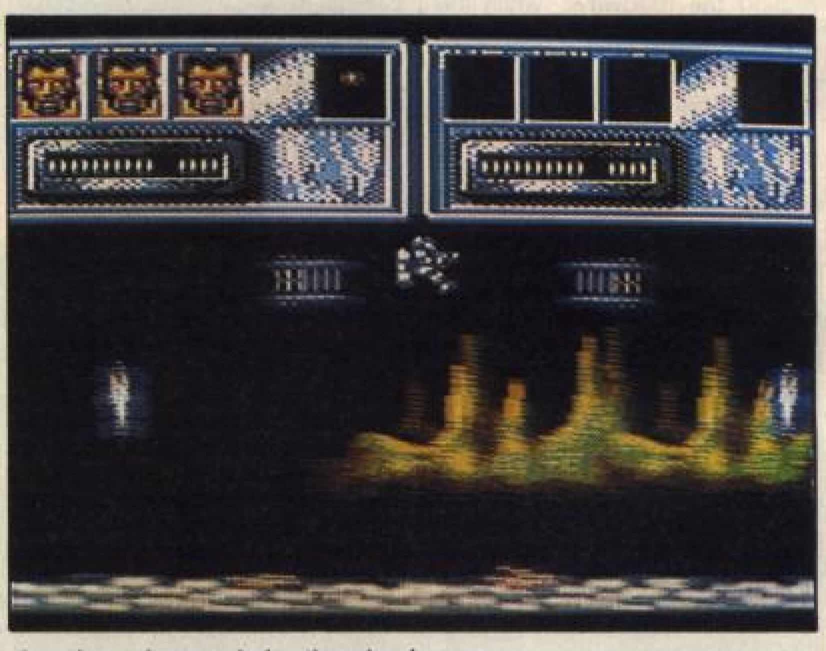
**CRL, £9.95 cass, £14.95 disk, joystick only**

The discovery of valuable mineral deposits on the moons of Saturn has turned the solar system into one of the wealthiest parts of the galaxy. To protect these new-found resources, a crack security group has been set up. They wear armed jetpacks. They cover their 'beats' in pairs. They are . . . the Jetboys.

Evil Cyris B de Ville has just bought one of the moons in question, built a fortress upon it, populated it with mechanical and organic warriors and placed a reactor at its heart. The reason why has just become apparent – unless he's granted ownership of Saturn's other moons he's going to destroy the reactor, wiping out his own moon and irradiating all the others, thus rendering the minerals unusable.




Jetboys **is immediately reminiscent of** Nemesis. **Graphically it's very pleasant indeed, with some nice parallax scrolling and attractive sprites, but the gameplay is very poor. The playing area is cramped and the initial weapon speed is slow, making it extremely difficult to pass the first level – even with two players. After a while my frustration exceeded my willingness to persevere, and I don't think I'll return to it unless I'm in an exceptionally charitable mood.**



► A solo Jet Boy whizzes across one Saturn's moons




**There are three** Side Arms **games this month: the official conversion from GO!,** Zybex **and this – the poorest of the lot. The odds are stacked against you from the beginning. Aliens whizz in from either side of the screen, making life very difficult for the sluggish jetboys. Killing the guardian alien is also very tricky, and it's very disheartening to die time and time again and have to replay the entire level all over again. It takes very little time for frustration to creep in, and the computer to be switched off. If you're after a good shoot 'em up, try** Zybex **– it's much more playable, has better graphics and costs seven pounds less.**




Jetboys **is a playable shoot 'em up ruined by several major faults. The backgrounds are repetitive and the sprites unimaginative. The difficulty level is very high, and it's very frustrating when you're destroyed countless times by the alien at the end of each level. The control method is similarly detrimental: the turning speed and firing rate are both too slow, and the collision detection is ridiculously inconsistent: generous and overly tight by turns. I have serious doubts about the lastability – with only four levels to master and nothing special in the gameplay to draw you back it won't be long before** Jetboys **is permanently relegated to the software bin.**

current 'warp rating' is equal to that required for the forthcoming fracas, Sláine is sent into a strange and terrifying battle frenzy that decimates the opposition entirely.

**PRESENTATION 78%**
The sparse instructions proffer no clues as to the game's objective. Generally polished however, with a useful RAMsave option.

**GRAPHICS 69%**
Small but stylish graphics, reminiscent of the comic illustrations.

**SOUND 73%**
An atmospheric soundtrack, but little else.

**HOOKABILITY 57%**
Initial appeal is severely marred by the unusual method of accessing commands.

**LASTABILITY 39%**
Shallow gameplay and the intrusive control method conspire to make playing *Sláine* a short-term occupation.

**OVERALL 45%**
An interesting concept that unfortunately fails to convey any drama or action.

The Jetboys aren't going to stand by and let such a vile despot have his way. Two of the finest Jetboys are assigned the task of destroying de Ville's forces across four sectors of horizontally scrolling terrain. Complements to each Jetboy's arsenal periodically fly across the screen, supplying lasers, Quad blasters, shields and extra speed.

Every alien destroyed adds one unit to a timer. At the end of each level is a guardian alien who is destroyed by repeated blasting before the timer runs out.

**PRESENTATION 66%**
Options amount to little more than a choice between one or two players.

**GRAPHICS 78%**
Pleasant backdrops and sprites.

**SOUND 56%**
Competent, but forgettable tunes accompany appropriate effects.

**HOOKABILITY 70%**
Initial frustration keeps you coming back for more . . .

**LASTABILITY 44%**
but after a while, hopes of enjoyable progression quickly fade.

**OVERALL 52%**
Nice to look at, but suffers from poor playability.

# RASTAN SAGA

**Imagine, £8.95 cass, £12.95 disk, joystick only**

Maranna is a world inhabited by a stalwart race of warriors, led by their king, Rastan.

After thwarting the evil wizard Karg in his plan to take the throne, Rastan must now rid his land of the hoarde of demons and monsters unleashed by the malevolent sorcerer.

The player's task is to guide Rastan across the scrolling landscape in order to reach the lair of Karg, where the barbarian king faces the wizard in his most ferocious form – that of a dragon.

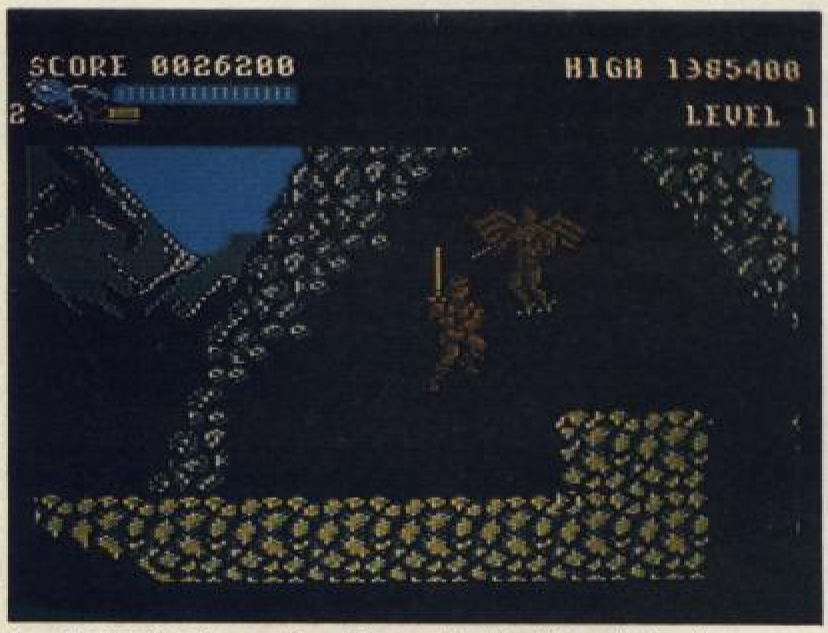
Along his journey, Rastan encounters all manner of devilish foe, whose deadly contact depletes his energy, represented by a diminishing bar at the top of the screen. However, one swing of Rastan's sword swiftly removes them from play. Extra weapons, shields, mantles and armour are found around the landscape and are picked up and used in the quest to defeat the wizard.

There are also natural hazards to avoid: lava pools are swung across on ropes, and pools of water jumped over.

As Rastan approaches the end of each level, a guardian being appears and is defeated before he's able to progress to the next level, which is loaded separately.




**Once again the Imagine label heralds another half-baked conversion in the shape of Rastan. The game is reasonably inoffensive visually and aurally: Galway's soundtrack is quite stirring and the backdrops and sprites, although lacking polish, are adequate. The gameplay, however, is extremely dull and not particularly well designed. You're able to make constant headway for three quarters of the first level and then progress is drastically halted by a series of ropes which must be swung across. The precision needed to accomplish this is annoying, since up until this point arcade skills are barely needed. Collision detection is also at fault, and energy loss frequently comes from an adversary a couple of character blocks away! Another average release from Imagine.**




► The warrior king continues his quest to defeat the evil wizard Karg



**This is so infuriating! The gameplay is monotonously simplistic and there's little skill involved in combat. Collecting weapons is pointless: the mace and axe are the two most frequently found, but they have the same effect as Rastan's sword, so there's little to be gained by picking them up. When I finally reached the giant adversary at the end of the first level I couldn't get near enough to use my sword without losing huge amounts of energy – which is very frustrating. I could go on to mention the ropey collision detection, but I think I've said enough. Suffice it to say that this isn't a game I'd be happy about paying £9 for.**




**Here's an example of a potentially good arcade conversion let down by poor implementation. The graphics are quite impressive, with well-drawn and colourful characters (which tend to skate above the ground) and decent backdrops, and the sound, although repetitive, isn't too bad. Rastan's weakness lies in its poor playability. The main sprite is very slow-moving, and sluggish to respond to the joystick, and the difficulty level is completely unbalanced: the action is either mind-numbingly easy, or amazingly hard. Guiding Rastan over the landscape is simple, but the ropes and end-of-level guardians provide almost impassable barriers. I found it very frustrating to keep on falling at the same hazards time and time again, especially as it takes ages to get there! Imagine's conversion of Rastan is very disappointing – it may look like the original, but it plays nothing like it.**

**PRESENTATION 71%**
Great loading screen, a useful music/effects toggle, plus a game continue option.

**GRAPHICS 61%**
Somewhat indistinct sprites, but the backdrops aren't too bad, and the scrolling is decent.

**SOUND 67%**
Choice of atmospheric but harsh Galway pieces or sad sound effects.

**HOOKABILITY 68%**
The simple gameplay makes it extremely easy to pick up and play, and the ease of progress is quite appealing at first.

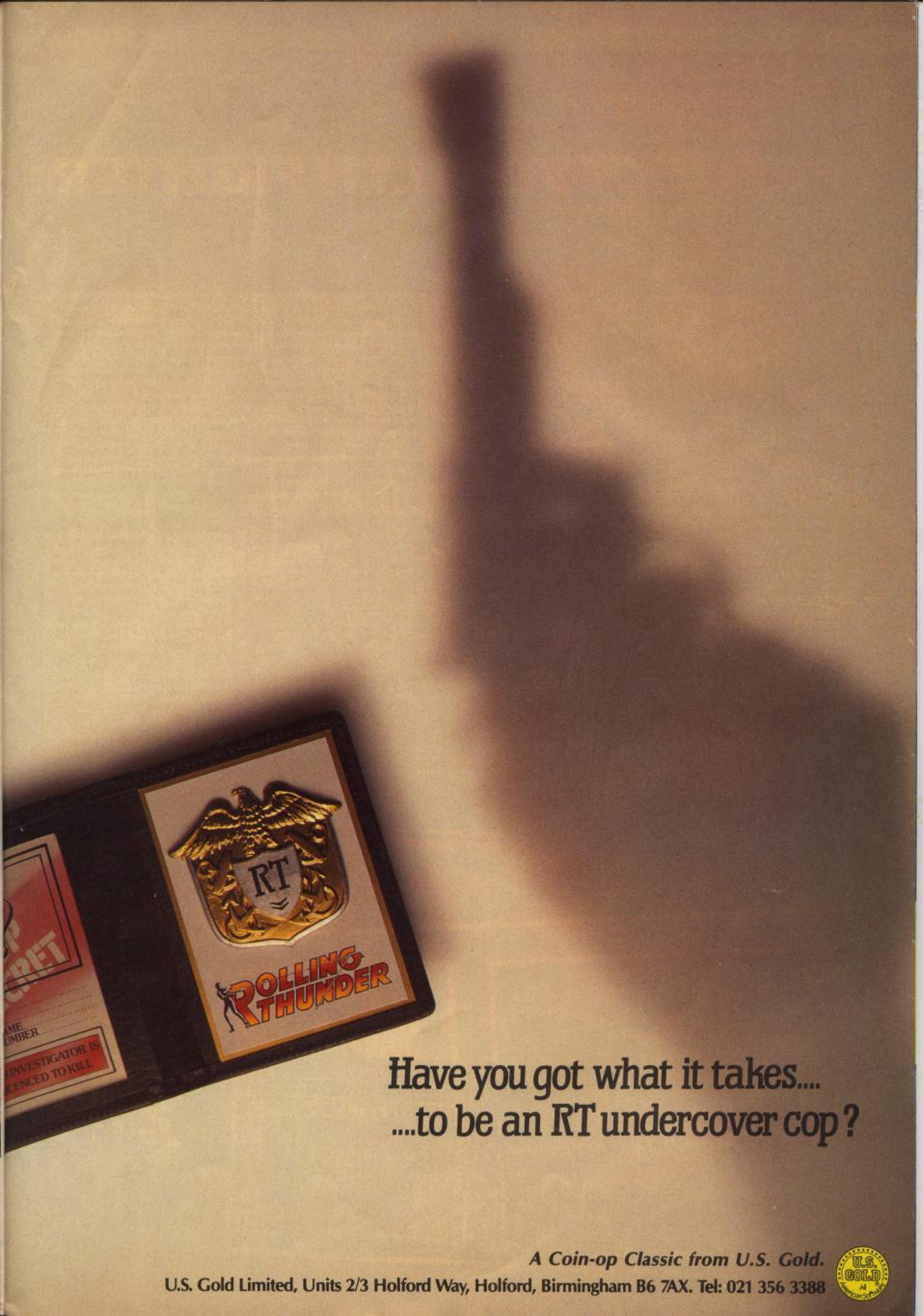
**LASTABILITY 36%**
Monotonous and frustrating gameplay soon sees it relegated to the confines of the software shelf.

**OVERALL 42%**
An inconsistent, unrewarding and often dull arcade conversion.

# ROLLING THUNDER

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ZZAP! TEST

# PROJECT STEALTH FIGHTER

**Microprose, £19.95 disk, joystick with keys**

●**Microprose's state-of-the-art jet combat simulator**







**What should I say first about** Project Stealth Fighter**? Should I tell you about the superlative quality of the graphics? The incredible playability, perhaps? No, I'll tell you about the incredible – or should I say very credible – atmosphere which the whole package exudes, because that's what makes this simulation something really special. If you overlook the slightly sickening jingoism of some of the text, the manual makes excellent and enlightening reading. The sections on dog-fight tactics are particularly interesting, because after some practice it's actually possible to make use of them in the game! Something else which adds to the aura of realism is the topicality of the mission scenarios, which leave you half-expecting to hear about a failed Stealth mission over one of the world's current trouble-spots on the evening news. There's just so much depth and playability to this that any flight simulator fan with a disk drive and twenty quid to spare would be crazy not to buy it.**

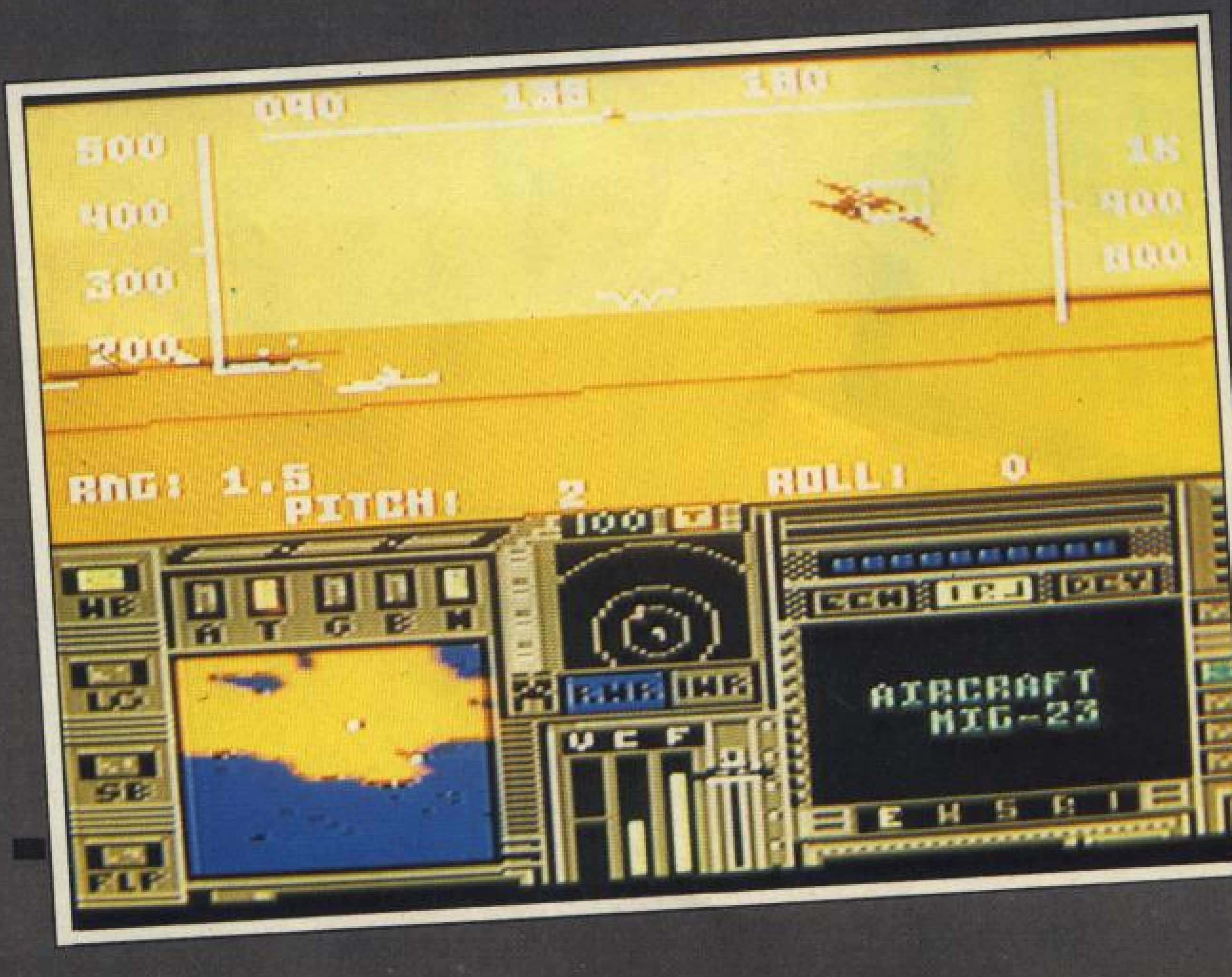
Grasp the yoke of the top secret Lockheed F-19 Stealth Fighter and run the gauntlet of hostile missile batteries, ships and aircraft over the possible war-zones of Libya, the Persian Gulf, the North Cape of Finland, and Central Europe.

Prior to taking off, the budding pilot is able to set the simulation parameters via a series of option screens. The player first enters his name to create a new pilot, or retrieves a previously saved one from disk. A geographical setting is then selected, plus the option to fly the Libyan mission with zero risk from enemy fire, allowing a new pilot to practice flight and combat. Further options include: level of conflict (cold war to conventional war), type of target (airborne, tactical or strategic), enemy skill level and level of realism (with respect to landing and enemy hits). All choices have some bearing on the overall difficulty, which is constantly displayed at the bottom of the menu screens.

After an intelligence briefing, the F-19 is armed for the mission chosen. The action then shifts to the jet itself, with the screen displaying a wire-frame perspective view of the locality, with the Stealth's instrument panel beneath. All the gauges and instruments associated with flight are present, but the most important information – notably air-speed, heading and altitude – are displayed on a Head Up Display (HUD) projected onto a transparent plate inside the front of the canopy. This allows the pilot to keep an eye on the action and target bombs, missiles and cannon without having to look away to check his flight statistics.

On the instrument panel there are three main CRT displays. A colour CRT toggles between an area map of the whole war-zone, which indicates objectives and current position, and a more localised tactical map showing ground installations. A monochrome CRT informs the pilot of such information as damage status, hostile identity, radio messages and weapons data. In the centre of the panel is a variable scale Threat Display which shows surrounding RADAR and heat sources. The display can be toggled between surface and airborne target detection and relays the positions of aircraft and SAM sites so that evasive or offensive

**I certainly hope you don't intend saving any money this month – not with** Project Stealth Fighter **around, anyway! Microprose's latest simulation follows closely in the vapour trail of** Gunship**, but still manages to improve upon the gameplay and graphics, providing a tense and atmospheric stage on which to act out your airborne ambitions. The presentation is of the same high standard, with all the trappings of its predecessor and enough technical documentation to keep any statistic freak happy. The wealth of missions and opportunities of play should make it a lasting investment, and indeed the only reservation I have is that some** Gunship **pilots may find** Project Stealth Fighter**'s style of action a little too similar to its predecessor. Personally, I feel the mode of flying is sufficiently different, and there's more in the way of playability.** Project Stealth Fighter **is excellent, and sets new standards to which others must now aspire.**









Bombing ground installations is achieved in a similar fashion. Laser-guided bombs are targetted like missiles, but free-fall or retarded-fall bombs are aimed manually using a projected drop sight on the HUD screen. When the sight coincides with the target box containing the installation, the bombs are released – hopefully with destructive results.

The F-19 is equipped with three defensive systems which deter any hostile attacks. These are an Electronic Counter-Measures system which confuses radar-guided missiles, an Infra-Red jammer to evade heat-seeking missiles, and a limited supply of multi-purpose decoys which are used should the two jammers be destroyed.

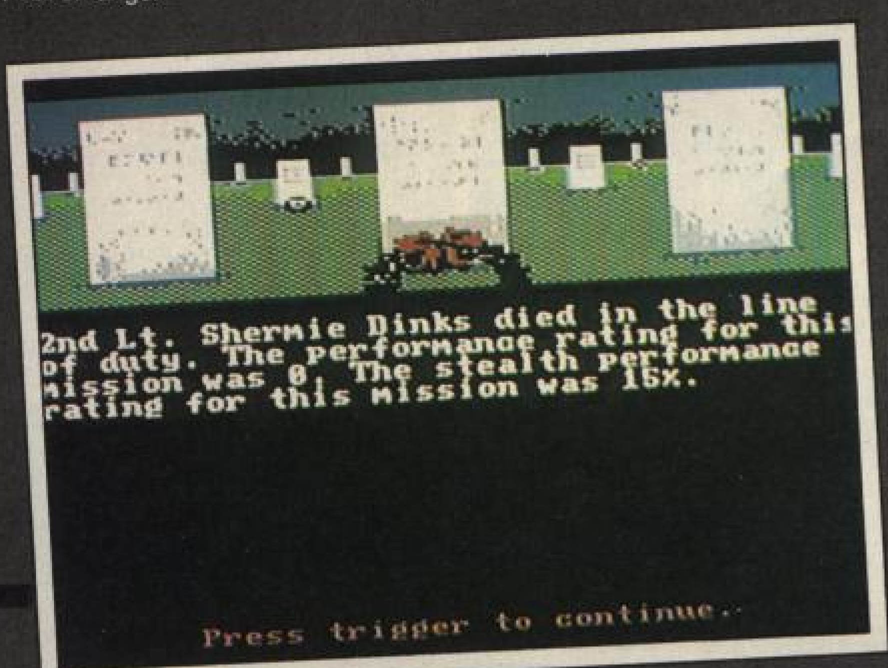
A mission ends when either the Stealth Fighter is destroyed or it successfully lands behind Allied lines. Ejecting lets the pilot live to ▶

action can be taken.

Another vital display is the Electromagnetic Visibility (EMV) LED bar graph. This shows how visible the Stealth fighter appears to any hostile scanning by monitoring it's current electromagnetic emissions. The F-19 has been designed to give the lowest RADAR profile possible, but flying with the weapon bays open, for example, increases its visibility.

Points are scored for the destruction of enemy targets, including SAM sites and jet interceptors, as well as the primary objectives. The F-19 has four weapon bays which each carry a different set of rockets or bombs. Whenever a weapons bay is opened, a free-floating sight appears on the HUD as possible targets come into view. With missiles activated, the targetting computer draws a box around the foe, which is then identified and ranged. As the F-19 closes in, the targetting computer attempts to lock the missile onto the enemy craft, altering the colour of the sight when it has done so. This is the optimum moment for a successful shot, since the computer can still lose the target if it moves out of range.





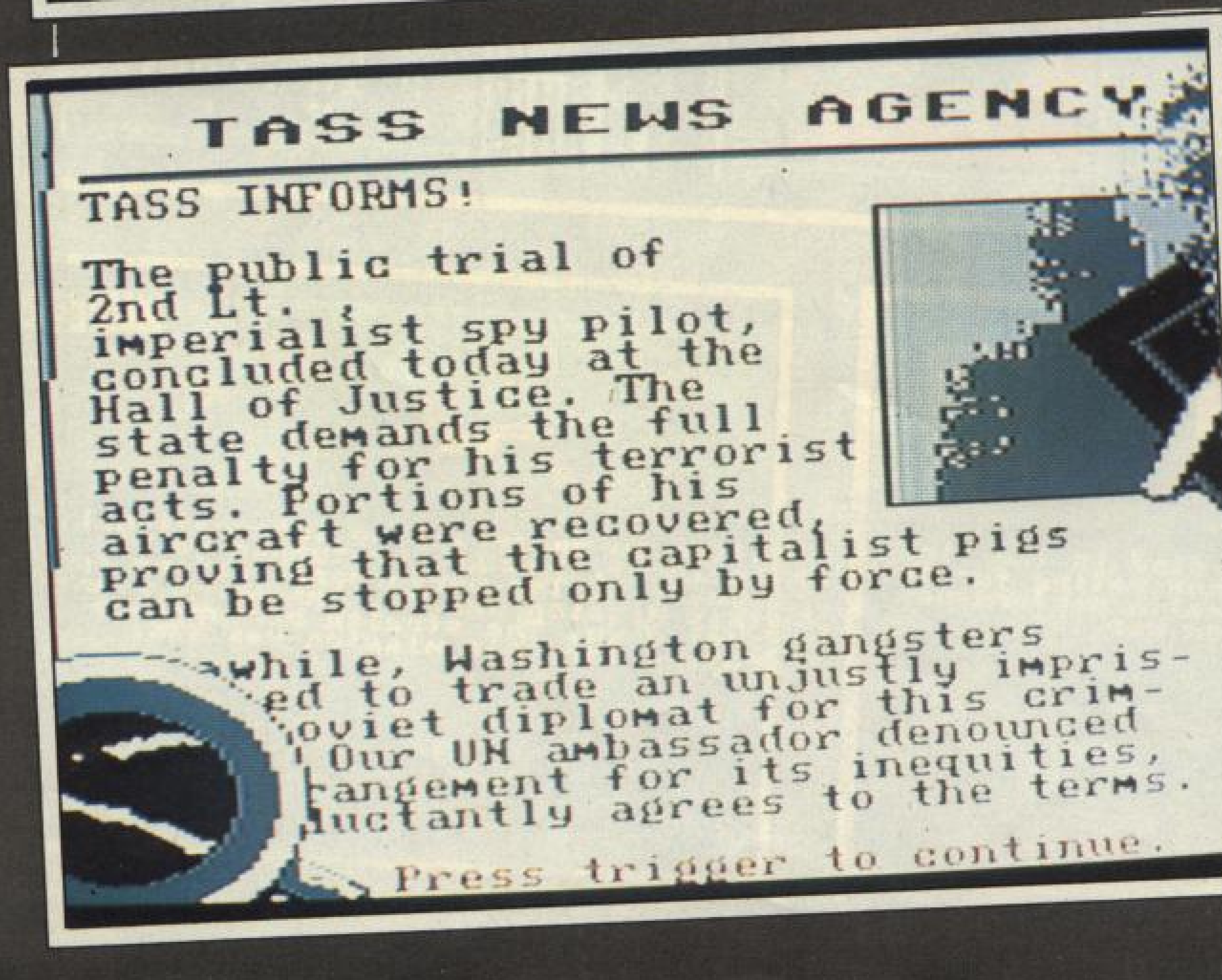

## ZZAP! TEST

# PROJECT STEALTH FIGHTER

fight another day, but can create an embarrassing international incident, and does little to earn him the respect of the boys in the Officer's Club.

After the flight, the pilot is given a mission score and a stealth rating dependent upon how well the stealth technology was used. Good combat performance may be rewarded with a medal, and constant success results in promotion from Second Lieutenant through the ranks up to Brigadier General.







**I've been waiting for** Project Stealth Fighter **to arrive ever since I saw an early version at the PCW show in September – and the wait has been worth it. Microprose's latest is an action-packed combat simulator which boasts some fast, very realistic graphics and great playability. There's an incredible amount of missions to tackle, ranging from training sessions, through minor cold war forays into enemy territory and reconnaissance missions to a conventional non-nuclear conflict – the sheer depth is incredible! The comprehensive series of menus and intermission screens help draw the player into the action, and it's easy to become totally embroiled in the proceedings. The concentration required to actually fly the Stealth and the feeling that you're really flying a mission only helps sustain the involvement. The packaging is tremendous, with a keyboard overlay, two maps, a technical supplement and a very thick manual – which is a very good reaú (if you can stand its paranoid 'reds under the beds' tone). All-in-all,** Project Stealth Fighter **is superb, and should keep prospective Stealth pilots happily flying for months.**

**PRESENTATION 98%**
Superbly presented on-screen and off, with well-structured disk access and some great packaging and documentation.

**GRAPHICS 92%**
Convincing landscapes and combat representation, and clear instrument panel graphics.

**SOUND 51%**
Effective engine and battle noises.

**HOOKABILITY 90%**
Considering the simulator's complexity, it's surprisingly easy to get into.

**LASTABILITY 93%**
A wealth of missions, and plenty of room for enjoyable progression.

**OVERALL 96%**
An utterly praiseworthy combat simulator which ranks as one of the best.


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# THE HUNT FOR RED OCTOBER

**Grand Slam Entertainments, £14.95 cass, £19.95 disk, joystick with keys**

*The Hunt For Red October* casts the player in the role of a Russian submarine commander defecting to the West. The submarine in question is the latest nuclear-driven craft, and is fitted with a revolutionary caterpillar drive which allows virtually silent running.

The mission is divided into two major parts: escape and rendezvous. Escaping the Soviet Union requires the player to negotiate underwater obstacles and avoid Russian submarines and mines. Rendezvous with the Americans is then made more or less difficult, depending on the player's performance during the first section.

The playing screen is divided into two areas: the top half contains the major display area and shows maps, sonar projections and a 3D periscope viewpoint, while the bottom half displays all the necessary icons, messages and gauges to control the ship.

The game is completely icon-driven with control being split between four main areas: sonar, engines, weapons, and periscope. Selecting any one of these accesses a further series of icons, gauges and readouts relevant to that area of the ship.

Several options are available before and during the game: a position can be saved to or loaded from tape or disk and a recognition chart called up detailing enemy craft. These selections are accessed by pressing F1, which also doubles as a pause mode.

If the sub is destroyed by another, or hits an underwater obstacle, a newspaper-style report on your performance is given, which acts as a rating.




**At first I had this down as one of those games that's just too complicated to be playable. After several run-ins with mines I began to get to grips with the controls and displays, and my perseverance was rewarded with a severe case of captivation. Everything that makes a good simulation is here in fine style – ease of use, excellent graphics, comprehensive documentation plus a feeling of realism and depth all add to the enjoyment. Some might complain about the lack of sound, but silence with the occasional sonar blip is all I'd expect to hear in a submarine in the middle of the Atlantic. So, even if it does sound clichéd, I'd say that if you're a simulation buff,** Red October **is definitely worth looking at.**

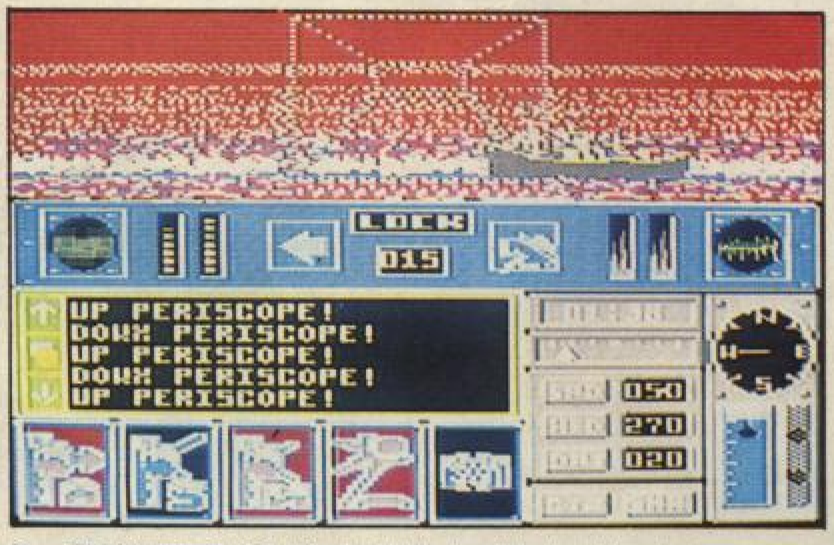



**I found this very difficult to get into, because of the bewildering speed at which the initial action takes place. However, once you've worked out a strategy for the first few minutes, the action becomes slightly easier and much more attractive. The presentation is particularly impressive, with the poster, recognition charts and informative manual complementing excellent in-game display. The graphics are brilliant at recreating a suitably technical and sombrely threatening atmosphere, and the icons are very clearly drawn and easy to use. Once you've got past the initial confusion, the scenario's action and realism make successive plays very compelling.**




**Following the disappointment of Epyx'** Sub Battle Simulator, The Hunt for Red October **comes as something of a reprieve for sub simulation fans. It's very hard to get into – and the 40 page instruction manual doesn't help matters – but once familiarity with the controls is gained, the real lure of the mission becomes clear (even though death arrives quite frequently at first). The icons are simple in both concept and use, and it doesn't take long before everything becomes second nature. Graphically,** Red October **is very good, especially the sonar screens and exterior views (note must also go to the brilliant loading screen). An unusual theme cleverly and effectively brought to life.**

► **I wish Cam would make up his mind! Is the periscope supposed to be up or down?**




► ***The Hunt for Red October*** **is detailed, polished and has plenty of depth (about 100 fathoms)**




**PRESENTATION 93%**
Comprehensive instruction manual, pull-out poster, free badge, ship recognition chart and very clear on-screen display, plus an ever-useful save option.

**GRAPHICS 80%**
More than simply functional, they contribute fully to the atmosphere.

**SOUND 51%**
Minimal, but very effective.

**HOOKABILITY 68%**
Difficult to get into, but perseverance is swiftly rewarded with compulsive action.

**LASTABILITY 75%**
Defecting is a tough and enjoyable task, but the appeal may wane once the mission is completed.

**OVERALL 81%**
A realistic, well-presented and playable simulation which could well appeal to arcade players in need of some substance.

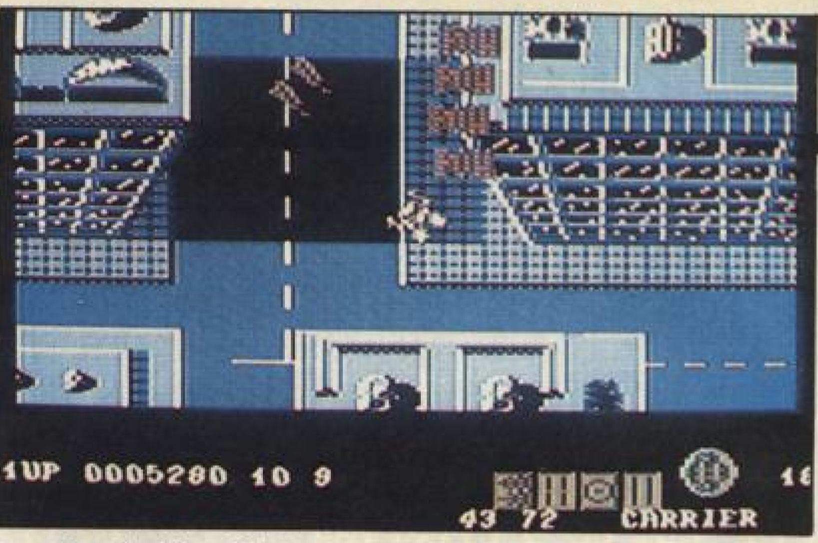

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# MACH

**Starvision, £9.95 cass, £14.95 disk, joystick only**

An evil robot calling itself Nektron has enslaved three peaceful planets and forced their inhabitants into subservience. As a member of the Manoeuvrable Armed Computer Humans – or MACH team – the player is is sent to destroy the tyrant.

The action starts with the player hovering above a multi-directionally scrolling skyscraper-filled screen into which the Nektron's allies rapidly enter. There are 23




► Starvision's *Last Mission* clone sports some good graphics, but is overly difficult

different types of enemy vessel to be destroyed, specifically Vacillators, Gyphons, and the Motherships which guard each planet. Only when a specified number of Vacillators and Gyphons have been destroyed does the Mothership finally appear, elimination of which allows MACH to progress to the next, more difficult, planet.

MACH's energy is indicated by a variable bar at the bottom of the screen. Energy is lost on contact with enemy ships and missiles, but is replenished by shooting the Green carriers and collecting the POW symbols released.

In addition to forward-firing lasers, MACH is also equipped with up to nine smart bombs (replaced from Red Carriers), and is able to carry additional hardware, which is gained upon the destruction of a formation of Scout ships. The POW symbol thus collected activates one of the four icons at the




**I'm afraid that Starvision's** Last Mission **variant is a rather tepid affair. It's technically polished and quite addictive at first, but the gameplay is incredibly repetitious. Blast, blast, blast – collect a few symbols then off you go again. The alien attack patterns are all rather similar and progress has been made difficult in order to increase the enormity of an otherwise simple task. The backdrops are neat, but the repeat area is quite small so you tend to see the same section time and time again. I never got past the first planet, but I didn't lose much sleep over the fact.**




**Oh dear! Yet another save-the-world-from-the-alien-hordes blast 'em game. At first I enjoyed playing** MACH, **but as time wore on my patience grew very thin. I'm all for shoot 'em ups, but I found this one frustratingly hard to play, and even after several sessions hadn't got much further than the end of the first planet. Graphically the game is merely average, with smart but blocky backgrounds and a couple of clever sprites. The main character is an odd little chap who moves around well, but doesn't look much like a matey in a space suit to me.** MACH **isn't terrible, but I can think of better things to do with ten quid.**




**Although it's polished and looks quite nice, this** Last Mission **clone isn't very stimulating. The difficulty level is set very high, and my first couple of games were very short affairs. After (grudgingly) spending a lot of time getting to the second level, I was mightily peeved to find a rubbish backdrop and a completely over-the-top target of 125 aliens to destroy! I can see why Starvision haven't put in more than three levels – you'd be hard pressed to get past the second! At £10** MACH **can hardly be called a worthy investment.**

# BRAVESTARR

**GO!, £9.99 cass, £12.99 disk, joystick only**

Planet New Texas is the home of Tex Hex, who is currently under the influence of an evil spirit called Stampede. A remnant of New Texas' past, Stampede wants to reign over the planet by reincarnating the prehistoric Broncosaur bones that litter the desert.

Unable to do this alone, he induces Tex Hex to kidnap the ancient Indian, Shamen, and force him to reveal the magical spell which completes the evil deed.

Hearing of the dastardly plan, Marshall Bravestarr heads for New Texas in order to rescue his teacher and long-time friend. Equipped only with his trusty laser gun and saddle rocket, Bravestarr has a mere nine days in which to rescue Shamen; the passage of time is continually shown by a countdown clock and the movement of the sun.

The trail leads Bravestarr to the mining town of Fort Kerium, where he immediately enters into a running battle with Tex's men and a strange menagerie of birds and dogs, contact with whom increments the fatal timer. However, blasting the baddies scores points and, more importantly, provides Bravestarr with amulets which give him extra firepower or stop the countdown clock for a few val-




► GO!'s anachronistic cowboy continues his massacre of New Texas




**Even if** Bravestarr **is supposed to fall into the 'younger players' market, there's no excuse for this lame parody of a game. All aspects are of a very low standard that I wouldn't expect to see coming from a professional company such as Probe software. Animation is practically non-existent, collision detection (what collision detection?), shallow gameplay that is practically repeated to the pixel on repeat goes and ludicrous amounts of enemies. I have no option but to dismiss it out of hand. The £10 price tag is a travesty.**




**Take one designer cowboy, add a couple of dogs and some dumpling-shaped aliens and throw them all into an appallingly corny scenario. The result is** Bravestarr, **the story of a rootin' tootin' borin' cowboy in a game as plastic as the toys. The gameplay is absolutely dire. Actions are performed in a set order: even though you know where and what the information is, when you restart you have to painstakingly go there time and time again to access locations. This rigid routine soon becomes incredibly tedious and leads to the 'off' switch being gratefully depressed remarkably quickly for a full-priced game.** Bravestarr **is unadulterated tripe – designers Probe must have very lax standards to let this through.**




Bravestarr **is frustratingly boring to play: a case of mindless blasting interspersed with laughably weak adventuring. It only took a few sessions before I was thoroughly sick and tired of the whole thing. The graphics are very poor – the game should be retitled 'Marshall Blockysprite wobbles around Legoland', as the 'animated' blobs cripple across the rather amateur backgrounds. Not a game I would heartily recommend – even to my worst enemy.**

bottom of the screen, giving Mega Blasters, Repeat Fire, Super Shield or the highly destructive Penetrator Beam.

The player continues in this fashion until, after the third and final planet, Nektron himself is faced. Completion of the game is rewarded with a password which may be returned to Starvision in order to enter their Amiga competition.

**PRESENTATION 68%**
Documentation is slightly lacking, but there is a simultaneous two-player mode.

**GRAPHICS 59%**
Tastefully coloured, but somewhat bland smooth scrolling backgrounds. Alien sprites are poor.

**SOUND 62%**
Good title tune, but the jingles and effects are standard fare.

**HOOKABILITY 67%**
A good blast for the first few goes.

**LASTABILITY 39%**
Tedium soon sets in and doesn't go away.

**OVERALL 48%**
An overly difficult shoot 'em up lacking the necessary variety to sustain interest.

uable seconds.

Further exploration of the town leads Bravestarr to his saddle rocket which enables him to visit such places as Starr Peak, the Prairie Mines and an old abandoned ghost town. Here, Bravestarr gains information and objects which may be traded for further clues to the whereabouts of Shamen.

Eventually, all the clues lead to the location of Tex and Stampede, who are destroyed to facilitate Shamen's release.

**PRESENTATION 61%**
A few game options, but the control, collision detection and general game design leave a lot to be desired.

**GRAPHICS 42%**
Barely adequate: blocky sprites do their best to look respectable.

**SOUND 56%**
Pleasant but repetitive title tune, with mediocre blasting effects.

**HOOKABILITY 40%**
An appeal borne out of curiosity more than anything else.

**LASTABILITY 22%**
Familiarity with the simplistic gameplay breeds intense contempt.

**OVERALL 28%**
A drastically weak toy tie-in.

# WORLD TOUR GOLF

**Electronic Arts, £12.95 disk, joystick with keys**

Pull on those Plus Fours, pull down that golf cap and prepare to tee into action. *World Tour Golf* offers armchair golfers the opportunity to play eighteen world famous golf courses, from St Andrews to Shinnecock Hills, plus a specially designed course. A construction set also allows the player to design courses, and save up to a maximum of twenty-five per disk.

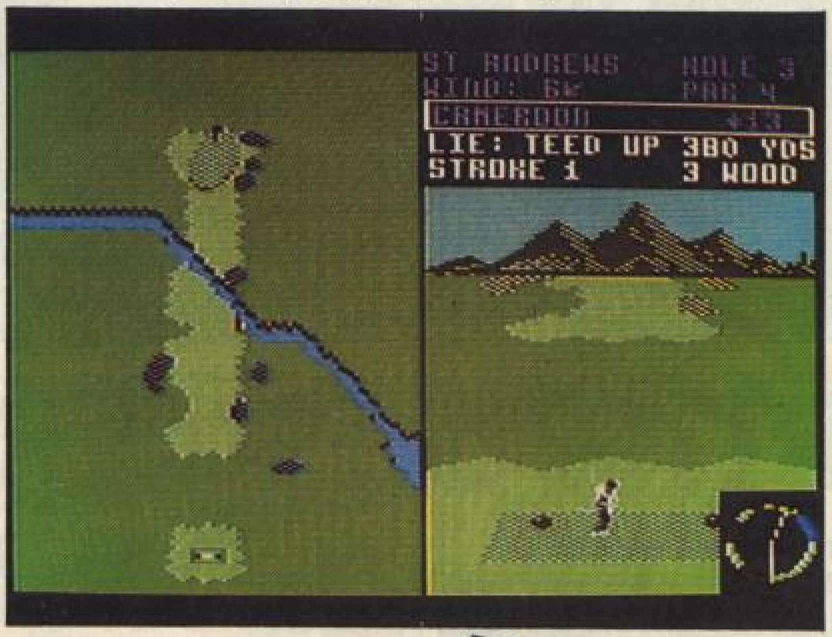
The program offers a range of options from the main activity screen. Practice is available on the driving range, putting green or by playing a sample hole. A course proper is selected from one of the nineteen provided. Additionally, there's the option of playing a match or stroke game against up to three other players.

Each course is loaded separately and includes a variety of hazards, such as trees, hills, water and bunkers. A green can also be wet or dry, sloped or flat, which affects the speed and movement of the ball.

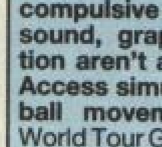
The playing screen is divided vertically and provides both overhead and *Leaderboard*-style viewpoints. Fourteen clubs are available, from Driver to Sand Wedge, each selected from joystick. Shots are directed via a moveable cross-hair, and the stroke is controlled from a Swing Meter, accessed by pressing the fire button. A further three presses are required to initiate the backswing, set the desired strength of shot and finally set the hook or slice on contact with the ball.

Once near the flag, the overhead viewpoint changes to that of the green itself, and the putter is automatically selected. Putts are made by simply aiming the shot and determining the strength of shot required.

► **The main playing screen of *World Tour Golf*, showing both overhead and 3D perspective viewpoints**





**Golf games are now quite widespread on the 64. When they're well implemented (as with the** Leaderboard **series) they can prove addictive because of the multiple possibilities of final scores and the ways in which they're attained.** World Tour Golf **is moderately compulsive to play, but the sound, graphics and animation aren't as effective as the Access simulations, nor is the ball movement as realistic.** World Tour Golf **deserves minor recognition for its novelty value, since there's a whole load of options (the player and course customisations are particularly impressive), and the on-screen presentation is interesting in that it provides both map and 3D views at the same time. However, the strained and unrewarding gameplay does nothing to make you want to tackle the wealth of courses available.**



**No prizes for guessing the standard of comparison for** World Tour Golf. **The Access version is far superior in every way. True, there are more options with Electronic Arts' effort, but these do nothing to enhance the gameplay itself. I don't really care what my character's name is or how far he can drive when the action of making a stroke is so poorly represented. The incredible accuracy of the** Leaderboard **series made them very enjoyable to play; you actually believed the stroke had been made in three dimensions.** World Tour Golf **fails dismally: the ball wobbles around like a Cruise missile with its guidance system up the spout, and even putting has been made finnicky and unrealistic. Until Access' simulations can be clearly surpassed, I don't see the point of creating another also-ran.**

**PRESENTATION 86%**
Excellent instruction booklet, useful and interesting options, and good on-screen layout.

**GRAPHICS 58%**
Reasonably drawn landscapes, but the animation is weak and the ball's movement terrible.

**SOUND 5%**
Pathetic effects.

**HOOKABILITY 59%**
The appeal of options and user-friendly control system is partially destroyed by the naff graphics and animation.

**LASTABILITY 40%**
The poor gameplay and lack of realism causes a level of antipathy which even the wide range of options doesn't redeem.

**OVERALL 55%**
A rough-hewn simulation which offers no real competition to the *Leaderboard* series – many of which are now available on compilation tapes.




**A slightly compressed Rrap section this month due to a sudden influx of software at the end of our schedule. Oh well, there are still some interesting letters, one of which could well meet with some opposition . . .**

# ALIVE AND KICKING IN MIDDLE AGE

Dear Lloyd,
A sudden panic has hit the people in the area I live. At first there were only isolated cases but in a matter of months it has erupted into something similar to the Black Death.

'What is he talking about?' you may ask. Is it an incurable disease? No, it's even worse than that! Everybody is getting rid of their Commodore 64s and upgrading to Atari STs. The 64 is all of a sudden being treated like ZX81s, nobody wants to touch them and they are being sold left, right and centre.

Once this machine was hailed as the best around and it was in great demand, but now the second-hand columns are full of cheap 64s. Of all the Commodore owners I know, 75% have upgraded to an Atari ST in the past three months.

But not me. I know my 64 has years left in it yet and I intend to use it for that long. But I only hope other 64-owners feel the same way, or its lifetime may be cut short and a lot of potential lost. Games on it are constantly improving and I feel that it is presently holding its own against the ST – although the 16-Bit machines are still in their youth while the 64 is in middle age. But remember life begins at 40.

So I am staying loyal and along with ZZAP! I hope to see the 64 stay alive and kicking.

**Shaun Russell, Co Durham**

*To tell you the truth, I find the fact that people are upgrading to be comforting. They're obviously fed up with their Commodore 64s and are selling them off to those who are keen to buy one. Consequently, there's a second generation of very enthusiastic Commodore owners – who will keep the 64 market alive and kicking for a long time to come yet! Don't dispair – every cloud has a silver lining!*

**LM**



# NOTHING SEUCKS LIKE SENSIBLE

Dear Lloyd,
I remember that a long time ago Mirrorsoft released a program called *Games Creator* that allowed you to make 'your own incredible arcade games'. It cost £30 at the time, but then it sounded really incredible. About three years after this was released Code Masters re-released it and sold it for £1.99! I bought it, although the free games supplied looked and played like ZX81 games!

Anyway, a while after this, Activision released *Games Maker*, which let you make 'your own incredible arcade games'. I waited till the price of *Games Maker* came down, and then I bought it as well. On loading it, I discovered that it was a lot more flexible and user-friendly. But after about three months of owning this program I still had not made one single complete game. The trouble with this one was that it was far too difficult and complicated to use.

Now, when I heard that another game-designer was on my way, a large shiny light bulb appeared above my head. When it arrived, it got a ZZAP! Gold Medal award, so I went straight out and bought it. On loading, I found a very easy-to-use, brilliant, excellent, incredible game-designer called *Shoot 'Em Up Construction Kit*. Since buying this, I have made lots of games that I thought were of very high quality.

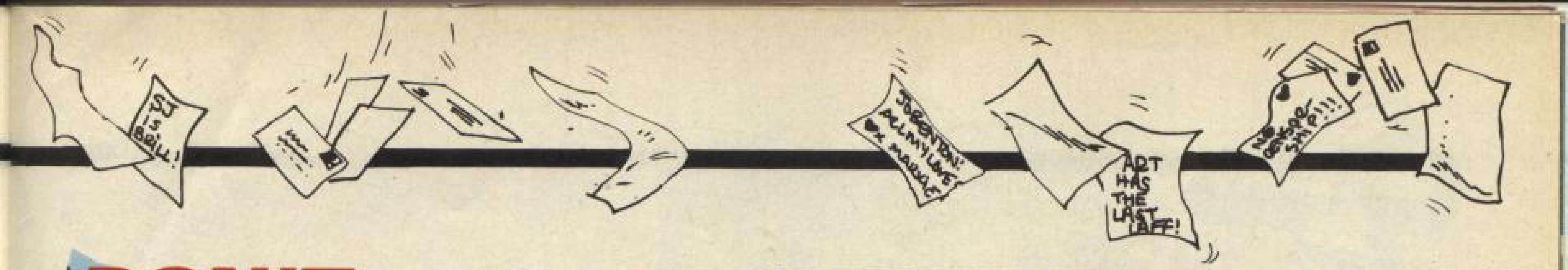
Now on to the questioning bit. First of all, do you know if there will be a *Platform Game Construction Kit* from Sensible Software? Do any finished games need some sort of copyright if they are to be published? Will any other software companies be releasing games they have made with *SEUCK*? Is there any difference between the tape version and disk version apart from loading speed?

By the way, *Celebrity Squares* was cool. Anyway, my message to owners of *Games Creator* or *Games Maker* is: if you're not getting anywhere with it, get *SEUCK*.

**Fraser Smith, Essex**

*Our legal correspondent says that the very act of writing a game makes it copyright – there's no need to register anywhere – but to prove that you wrote it before anyone else you should go through the posting-it-to-yourself-by-registered-mail-and-not-opening-the- parcel-when-it-arrives routine. A Platform Game Construction Kit looks very doubtful.*

**LM**




# DON'T FORGET ABOUT TAMARA

Dear Lloyd,
I completely agree with you. Lately, many people have been writing in and complaining about letters. I thought I would, too . . .

What has everyone got against Mel Croucher? My associates and I (yes, you, Steven and Mark) happen to like this kind of humour. I am complaining about P Shire and his letter in Issue 33. It seems he obviously has a vendetta against Mel to say such things as 'blasphemous in style'. Hasn't anyone out there got laugh glands?

I sorely miss Tamara Knight, as I found her stories light relief in the middle of a host of other features and reviews. I have been reading ZZAP! since the beginning (I have Issue 1 signed by the current editor, if it's still Julian – they are apt to change, it seems!) and I am studying for a BTEC diploma in computing, so I like some form of humour as a counterpoint to my highbrow studies.

I must admit that Hunter S (for SLIMY) Minson was egocentric and above-it-all, but Mel offers a brand-new view of the software industry as seen from the arid side of the fence . . .

Another thing – people have a right to state their opinions. No, I am not going to criticise your answers, Lloyd, but the kind of letters that say 'how could you give such-and-such a game 92%?'. Look, everyone, the reviewers are entitled to state their mind (however little it may be . . . ).

I suppose now someone will write in and say 'but the writers of such letters have a right of free speech, too!'. I know, but isn't all of this becoming a bit boring?

I like structured things (my problems in COBOL aren't!) and compared to *some* magazines ZZAP! is the best of the lot.

**Dean Smith, Essex**

# NOT BAUD YET

Dear Lloyd,
Mr P Shire of Manchester (Rrap, Issue 33) doesn't like Under The Baud-Walk and says it therefore should be scrapped. Yes, his opinion should be binding on us all. Who cares that there are actually people who like Mel Croucher's column, Mr Shire has spoken.

Admittedly, he had a point about Tamara Knight, it wasn't brilliant, but I did read every part. I read it, not for the story, but because I didn't want to miss any of the absolute gems of humour scattered through it. To be honest, I was glad to see the end of it, but Under The Baud-Walk is fantastic. Mel's sense of humour is brilliant and leaves you wanting another fix. Thank goodness ZZAP! allowed him another column.

Therefore, Mr P Shire, before deciding his column should be abandoned, try hearing at least one opinion other than your own. Let the majority decide because that's what democracy's all about, innit?

**Keith McLeman, Aberdeenshire**

*You can't hope to please all of the people all of the time – but we try our best. It's just a shame that some are more intolerant than others.*

**LM**

# PREDATORY MARKETING?

Dear Lloyd,
A few days ago I went to my local cinema, and postered all over the place was an advert by Activision for a competition to win ten copies of *Predator* the computer game!

I have also just heard that on the video of *Platoon* there will be an advert of the game by Ocean, just before the film.

I think this is a good thing for the computer industry, as it advertises ►

computers to more than just their owners.

My theory is that if advertising such as this continues, many people might rethink about buying a computer. Quite a number of people are put off from buying computers because they think it is just a 'dying fad' and has no future, but if they see that three or four years after the real home computer boom it is still going strong, they might decide to invest in one.

If more people buy computers, it means more games will be bought and therefore software houses will make more money and maybe, just maybe they might lower game prices a bit, like what US Gold did to the disk prices of their CBM products.

I would be very interested to hear your, and other people's views on this, as all my friends say that they wish the computer industry could be bigger and maybe this is the way to do it.

THE GAMES MACHINE is a brilliant mag.

**Jake Barayev, London**

*I thoroughly agree – it can only help to broaden the minds of non-computer owners.*

**LM**

# THE LIGHTER SIDE OF THE FORCE?

Dear Lloyd,

I have been reading your mag ever since it started and have never spotted such a mistake as on the front cover of Issue 33. Being a really avid fan of *Star Wars* since I was a kid, I spotted that your very clever artist Oli Frey put Darth Vader's mouth upside-down on the picture in the background: he looks much happier on your mag than in the film. I never thought I would see such a mistake in such a magazine.

**Elliot Batt, London**

*It was a little joke. The coverline reads, '£6000 worth of competition prizes, enough to make even Darth Vader smile'. Understand?*

**LM**



# ZZAP! HISTORY

Dear Lloyd,

I'm writing after reading Tony Takoushi's page in January's *C&VG*. He says 'some would say ZZAP! is losing its direction' and I think he numbers himself among these. I hate to say it but I'm tempted to agree. When I first got ZZAP! in December 1985 the only reviewers were JR, GP and GL. It gave the impression of a small bunch of mates giving their honest opinions about games. It was a refreshing look at computers.

Certain reviews, such as *Nexus*, sparked comments which were amusing and original. You didn't shy away from saying 'this game is crap', and while it may not be the most constructive criticism, it made for a dynamic and interesting magazine. But since then a mixture of age, complaints from Mary Whitehouse sycophants and hard work seems to have blunted the style, making the writing revert towards a *C&VG* style of reviewing.

When Gary Liddon left to start Thalamus, the magazine seemed to lose some of its sparkle. And when he returned recently for a couple of issues his pages were among the funniest.

However, having said that, since JR took over as Editor it seems to have improved – not back to its old style, but it's more energetic and enthusiastic, as though the team regard the magazine as less of a chore. (However, Takoushi's comments about CRASH were groundless – it has improved no end recently, with the Christmas issue being the best in a long time. Will there be a ZZAP! history? The inside gossip about all the staff changes at CRASH was fascinating.)

As for *C&VG* being a forerunner and in from the start, with competitors like THE GAMES MACHINE and *ACE* being launchable, I think TT speaks with forked butt. THE GAMES MACHINE is infinitely better than *C&VG* (slurp) and not only do you remember to number the pages, but you also state which computer every screen shot is from.

I think if computer-dedicated magazines are going to falter EMAP has more to worry about than Newsfield. *Commodore User* is passable, but *Sinclair User*, with its apparent policy of giving any exclusive review a Classic, such as *Nemesis*, is rapidly losing friends.

About 8-Bits being a dying breed . . . the Commodore has enough going for it to survive a while yet, though Commodore only support the Amiga, and Amstrad's development of the Spectrum promises better things. Software for 16-bit and consoles is still far too expensive, particularly on the Amiga.

Then again perhaps I'm wrong and Newsfield will go bust tomorrow, but it's a reader's opinion and they're the ones who buy the magazines.

**Robert Hayden, Northampton**

*I like to think that ZZAP! has matured with age. Rather than just say 'this is crap', the reviewers offer a more objective and comprehensive critisism, telling you exactly why 'it's crap'. Your claim that ZZAP! is losing its direction seems to be groundless, as you offer nothing to back up the statement.*

**LM**

# WHO ARE THEY KIDDING?

Dear Lloyd,

I am writing because I have two points I would like to put to you and your many readers.

First of all, I get very embarrassed looking at software in computer shops, because there are always loads of kids about 10 to 13 years old, and I am 28 years old. Not that I object to kids (I have two of my own) but I feel that computer games are for them, but I am so obsessed with games and get such a kick out of them. Am I just a big kid? Or is there anyone else out there who is older than me? Or am I the oldest computer gamer around?

Secondly, as I soon hope to move up to a 16-Bit computer, I want to ask this. When software houses are asked about prices of their games, they say it's because of development time. Then how can Atari ST disks be sold at £14.95 when C64 disks are the same price, when the ST has over four times more memory?

**AJ, Essex**

*I don't think there's any age limit to playing computer games! The expensive disk games are a strange Commodore tradition. Anyway, most Atari ST games cost around £20.*

**LM**

**So there goes another moon. If you feel motivated to air your views – on any subject – write in to LLOYD MANGRAM, ZZAP! RRAP, PO BOX 10, LUDLOW, SHROPSHIRE, SY8 1DB. If it's interesting, I'll endeavour to get it printed.**

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Ebullient Jo is the programmer of *BMX Kidz*, and just exactly what he's doing in a telephone kiosk on a BMX bike we don't know. If you fancy taking possession of the bike so handsomely modelled by Jo, just send us a suitable caption for the photograph on a postcard or the back of a sealed envelope, and send it to the usual address of: **WHAT'S JO DOING? ZZAP! TOWERS, PO BOX 10, LUDLOW, SHROPSHIRE, SY8 1DB** to arrive no later than March the 6th.

The most apt and original (if not the silliest) entry will be awarded the first prize, while the 30 runners-up packs are to be apportioned accordingly.

Please note that the editor's decision is final and no correspondence will be entered into.

Photograph: Steven Bonar

# WHAT THEY SAID ABOUT...

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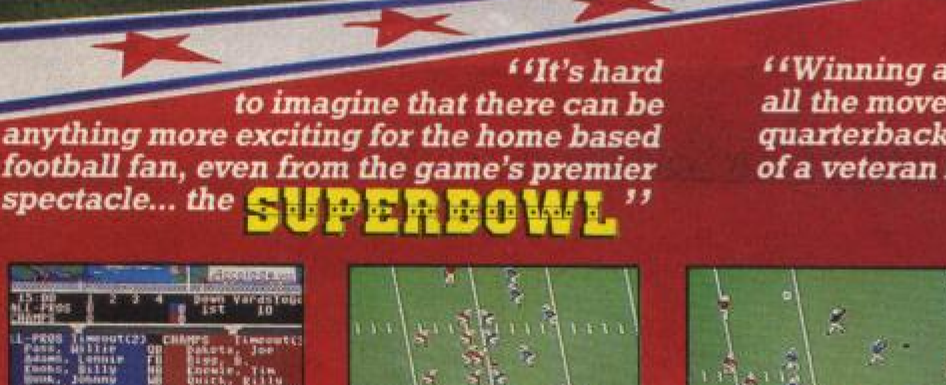
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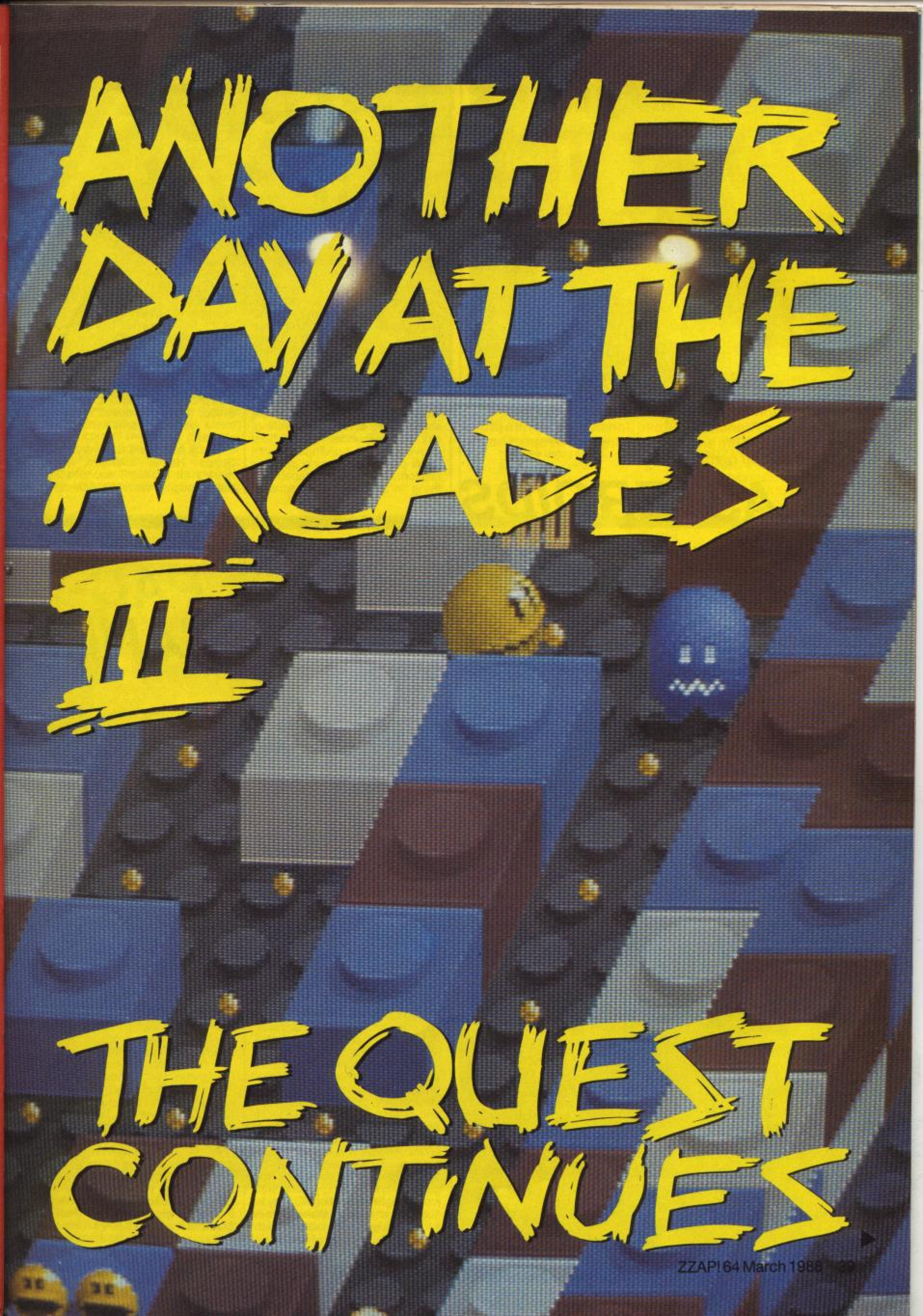
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# ANOTHER DAY AT THE ARCADES III

# THE QUEST CONTINUES



# ANOTHER DAY AT THE ARCADES III

**The 44th Amusement Trades Exhibition International Show at the Olympia in London is the setting for the latest edition of your favourite arcade soap opera saga. Julian Rignall and Steve Jarratt star as two jaded hacks who risk life and limb to bring you a report on the newest arcade games . . .**

## THUNDER BLADE

SEGA's big launch of the show was *Thunder Blade*, a helicopter shoot 'em up. There are two versions of the machine: one which is sat upon and spins as the player flies the chopper, and another which fits inside a stand-up *Afterburner* cabinet.

The player takes control of the Thunder Blade and flies a mission through a series of increasingly hazardous landscapes. The action starts above a vertically scrolling city, and Thunder Blade flies above the tall buildings, which scroll past in convincing parallax fashion. The chopper is capable of flying 'in' and 'out' of the screen, which effectively increases and decreases the range of its guns.

After this stage the viewpoint changes to '*Afterburner*-style' 3D as the helicopter flies low through the city – which looks thoroughly convincing.

The action continues with alternate parallax scrolling and first-person 3D viewpoints as the mission progresses from the city over a sea, through a desert canyon, into a system of caves and across a forest.

The graphics are of a very high *Space Harrier* standard, and there's an excellent soundtrack, but although *Thunder Blade* is out-

## BLASTEROIDS

Atari Games have looked to the past for their latest batch of games, the first of which is *Blasteroids*, a souped-up version of the 1979 vector graphic classic, *Asteroids*.

The general objective is still the same – to enter and clear a series of asteroid fields – but there are many new twists and extra features. For a start, the action can be played in single or dual player modes, with each player's ship capable of transforming into one of three different sizes. The largest gives extra firepower, medium gives extra armament and the smallest is the most manoeuvrable. There's also an added option during the two player mode of joining the ships together, with player one controlling a large, but highly manoeuvrable ship and player two taking control of a rotating laser turret on top of the craft.

Each ship has a limited supply of energy which is depleted whenever the ship collides with an asteroid. Some asteroids release energy crystals when blown apart, which are flown into to replenish lost energy.

The action is set across four galaxies of increasing difficulty, with each galaxy split into fifteen different fields. As well as rocks, each asteroid field contains a variety of hazards to blast or avoid. Homing asteroids provide great problems, and 'Popcorn' asteroids expand and form stationary obstacles when hit. There are also alien ships – some heavily armoured – which yield extra weapons when blasted. These are

► **The sector selection screen from *Blasteroids* showing the digitised backdrops encountered throughout the game**




► **Blast-from-the-pasteroids' title screen giving a choice of four target galaxies**




automatically picked up and added to the ship's armoury when run over, and include extra shielding, firepower and energy capability, and cloaking devices.

*Blasteroids*' graphics are outstanding, with the original vector graphics being replaced by some very smart digitised backdrops and sprites – the spinning rocks are truly stunning! There's also an incredible array of atmospheric sound effects and music, which are surely the best ever heard in an arcade game! To cap it all, the game plays extremely well, with just the right amount of difficulty to sustain a challenge. *Blasteroids* is a thoroughly enjoyable blast which shouldn't be missed.

## PAC-MANIA

After a string of adventures in *Pac-Man, Ms Pac-Man, Pac-Man Jr* and *Pacland*, that yellow creature with an insatiable appetite is back! *Pac-Mania* is very much in essence of the first Pac-Man game, but Atari Games have added some new ideas to keep Pac-fans on their toes.

There are three levels of entry (plus a final level), one of which the player chooses before starting. The action is displayed in isometric perspective 3D, with only a small portion of the scrolling maze shown at any one time. Pac-Man's objective is, as always, to clear the maze of dots and avoid the deadly clutches of the five marauding ghosts. To help Pac-Man along, there are power pills which give him the ability to destroy ghosts and send them back to their pen, although the effects are only temporary. Fruits also appear and are run into for bonus points, and sweets are eaten to increase speed or double points.

A new twist comes with Pac-Man's ability to bounce – a press of the fire button sends him leaping into the air over approaching ghosts. However, on later levels there's a ghost who also has the ability to bounce!

*Pac-Mania* has some really neat graphics – very bright and bold – and there's a great upbeat soundtrack to urge you on. Each level has a different theme, including Block Town, Pac-Man's Park, Sandbox Land and Jungly Steps, and some of the more advanced

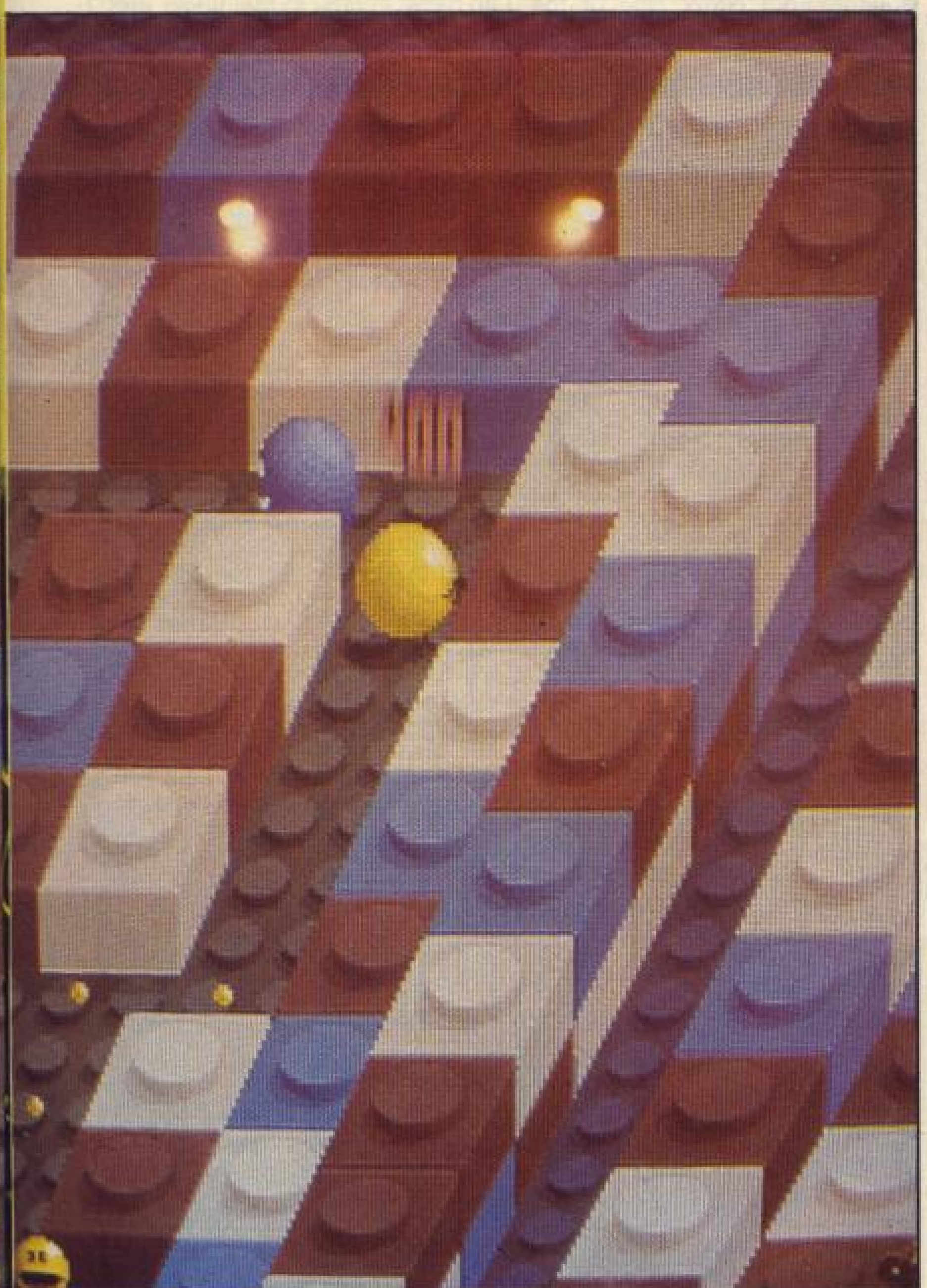


The Thunder Blade plummets to Eart- in a heap of twisted metal

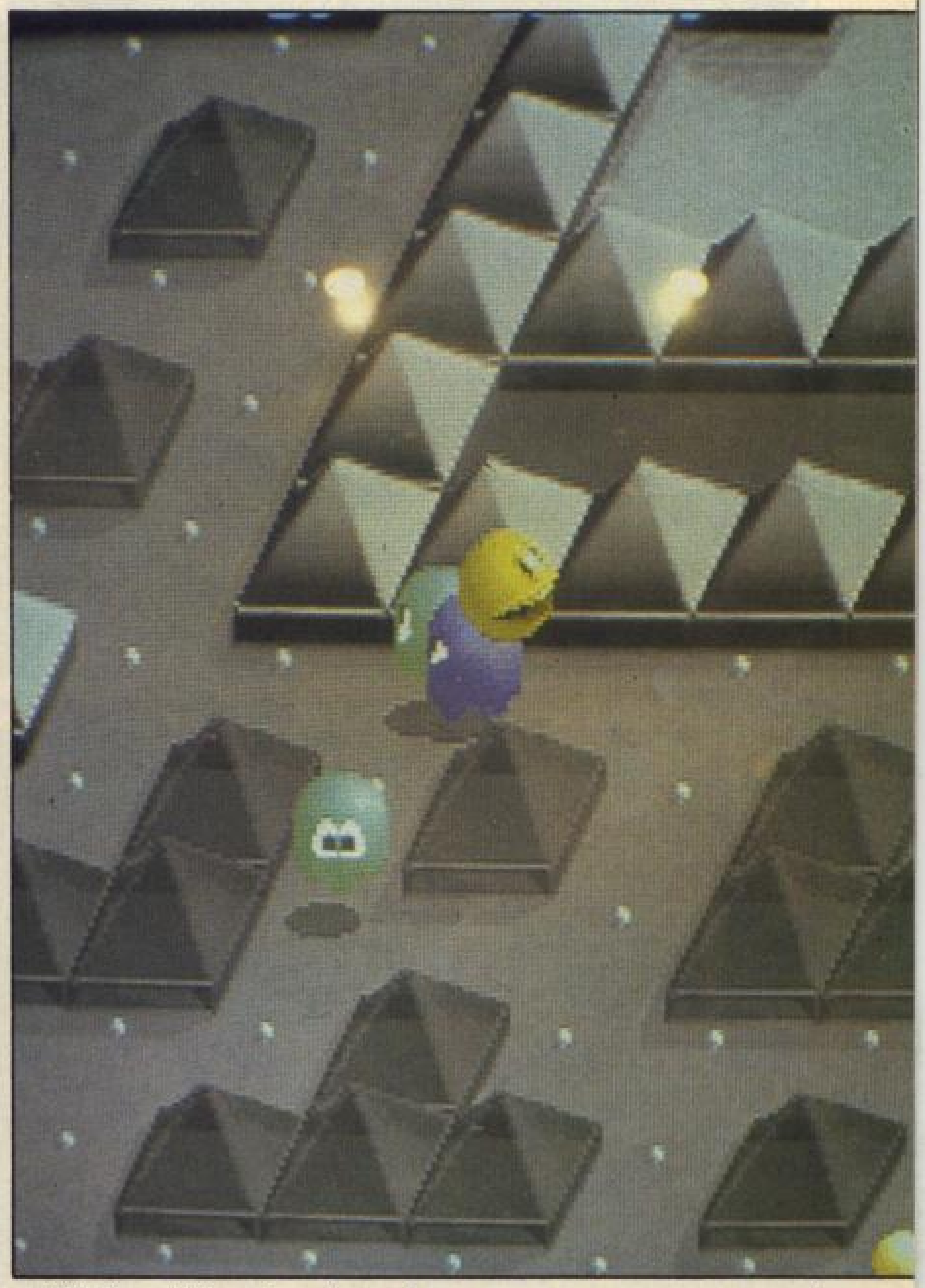


*Thunder Blade* turns vertical scroller as the chopper flies through canyons using some neat parallax effects

standing to look at and to listen to, it's playability is severely lacking. The control method is awful, and trying to control the sit-down version with its three-foot long joystick is a complete and utter joke: the response is unbelievably sluggish, and as the gameplay is very, very unexciting, it only takes a couple of goes for boredom to set in. It's such a shame to see such brilliant graphics and sound being used to dress up a turkey like this.



The Block Town level from *Pac-Mania* borrows heavily from a well-known plastic construction toy!



Pac-Man in mid-bounce, attempting to avoid his spectral enemies

mazes are huge! Clearing later levels requires a great deal of skill and a good memory to remember where those last few dots are!

With the addition of new inter-mission screens, *Pac-Mania* provides plenty of fun for Pac-Man fans, and should definitely be tried.

# ANOTHER DAY AT THE ARCADES III

## SONIC BOOM



► Level one of SEGA's difficult and rather bland shoot 'em up, *Sonic Boom*

One of the simpler SEGA products to appear at the ATEI was *Sonic Boom*, a vertically scrolling shoot 'em up set over contemporary landscapes.

Taking control of a jet fighter, the objective is to fly into enemy territory and destroy a set target, starting with a large and heavily defended aircraft carrier.

The jet's armoury comprises of rapid-fire guns and a complement of three smart bombs (detonation of which is possibly the highlight of the whole game).

The opposition's hardware consists of mobile tanks, static gun emplacements and waves upon waves of aggressive aircraft. The resulting hail of fire is rather difficult to evade and destruction of the jet signals the reappearance of earlier screens which are negotiated once more.

Secondary armament is obtainable on contact with red and white parachutes which occasionally appear on destruction of enemy craft. A small fighter becomes 'attached' to the player's jet and thereafter acts as a second gun. Several fighters can be collected to create a small 'formation' which fire in unison.

Loss of ships is reliant upon the precision of enemy fire: secondary ships may be picked off one by one, and a direct hit on the jet itself destroys the whole formation.

*Sonic Boom's* graphics are surprisingly bland for such a recent game, with uninteresting pastel landscapes and fairly standard sprites. Only the set targets have any real appeal, but the player doesn't really have that much time to admire the scenery while under the enormous amount of enemy flak!

The game plays very much like *Flying Shark*, and doesn't offer anything that hasn't already been seen.

## GALAGA 88

First there was *Galaxians*. Then came *Super Galaxians*, *Galaga* and *Galpus*. Now comes Atari/Namco's latest installment – *Galaga 88*.

The action is very straightforward: first of all the player decides whether to use a single ship, or two ships joined together for extra firepower. After that, the aliens swarm on from the left and right hand sides of the screen to form a group in true *Galaga* style. Once they've all arrived, the attack begins with fervour. If left alone, a large alien from the top of the pack comes down and extends a tractor beam, which sucks up the player's ship(s) if they stray into its proximity. These lives are 'lost', but may be reclaimed if the alien is shot, to form a double ship or a giant blaster ship (if a double ship is recovered).

After the second attack wave, the player partakes in some 'galactic dancin', where formations of unaggressive alien craft emerge from either side of the screen and are blasted for extra points. Destroying them all results in a 'perfect' bonus of 10,000 points.

If you think all this sounds a little like *Galaga* – you're right. The first few waves of *Galaga 88* are replicas of those on *Galaga*, and initially there doesn't seem to be anything new on offer apart from some lovely graphics and thumping good sound effects. However, by wave five things change – the player first survives a short vertically scrolling journey before reaching the playing area. This section offers plenty of targets to blast, and more than a few hazards to avoid! As the player progresses, the vertically scrolling parts become longer and more hazardous, and aliens become increasingly aggressive.

*Galaga 88* is very colourful indeed, and has some excellent sound effects, alien speech and tunes. Each 'galactic dancin' wave is brilliantly choreographed to move in time to the music, and

## XYBOTS

Atari's *Xybots* is very much like a 3D *Bezerk*-cum-*Gauntlet* clone.

One or two players take control of Major Rock Hardy and Captain Ace Gun and blast their way through a series of 3D mazes, picking up extra weapons and goodies as they go. The action is displayed using split screens, with a status panel above each. Both players run down the corridors, blasting any Xybot robots who dare show their metal faces, and dodging shots from the more aggressive droids.

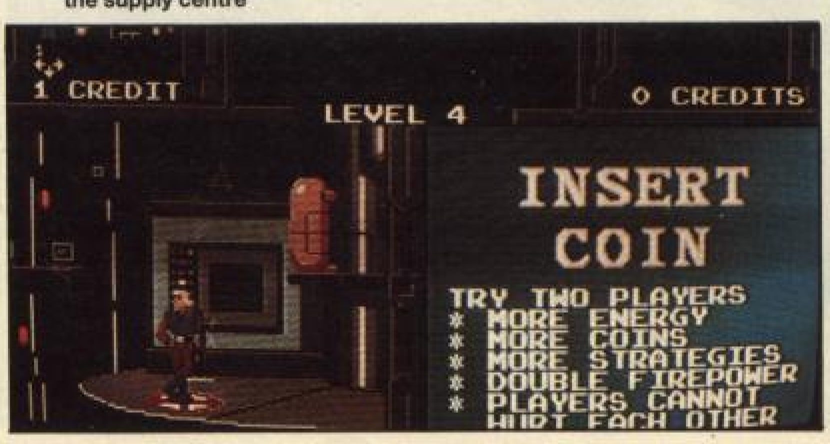
The control method is quite unusual: as well as the back, forth and side-to-side movements, the joystick is also twisted to spin the viewpoint, so that players may look all around them. This is a very useful feature, since robots tend to leap out from side passages!

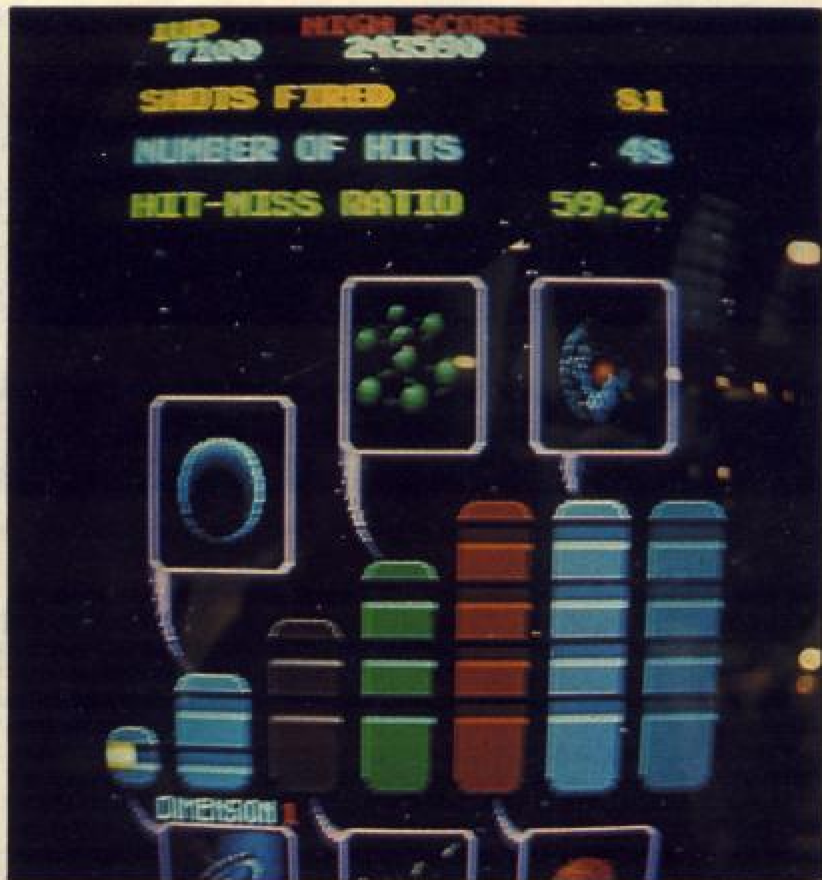
Coins are picked up along the way, and when the heroes exit from the maze by finding the elevator down to the next level, extra weapons and features can be bought, including extra shot power, extra shields, maze map, slow energy drain and robot map.

Occasionally the players face the giant master Xybot in a one-on-one duel. Failure to beat him means the end of the game, while victory ensures progression.

*Xybots* provides plenty of challenge and fun, especially in two player mode, and the gameplay is different enough to keep you piling in the ten pences. Look out for it.

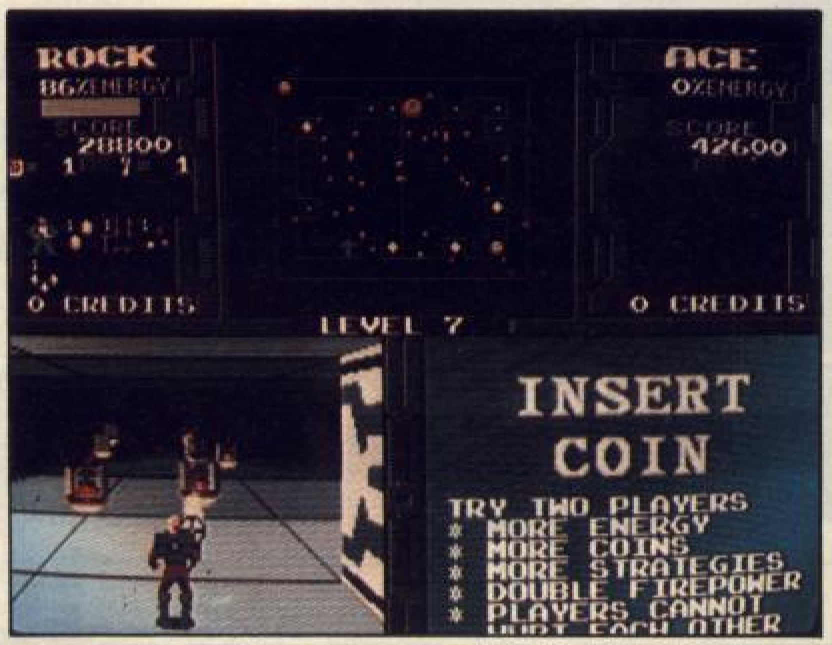
► Player one arrives at the supply centre



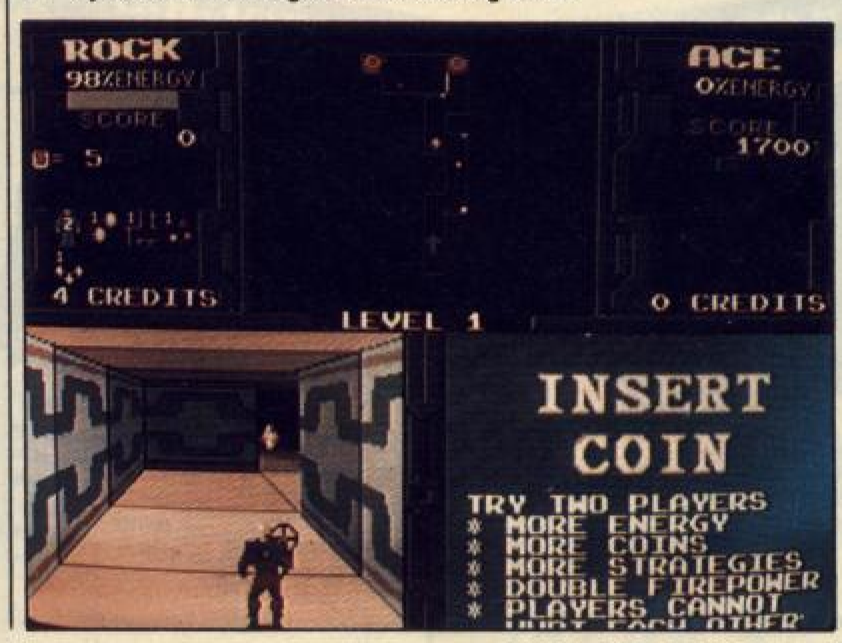



there are some great 'cute' touches! Although the basic idea is quite old, the game is very playable and was the highlight of the show for both Steve and Julian!

▶ **The end screen of *Galaga 88* gives a summary of the player's route and effectiveness of shooting – an occasionally depressing statistic . . .**




▶ ***Xybots* offers some great robot-blasting action**






# WARDNER

Platform addicts are sure to like Taito's *Wardner*, a *Ghosts 'n' Goblins* clone.

The hero and his girlfriend are out for a stroll when all of a sudden, evil Wardner appears and spirits away the hero's betrothed. Anguished and generally peeved, the hero decides to set about rescuing his kidnapped lover. However, the road to Wardner's castle is a long and treacherous one, and involves crossing monster infested forests, swamps and lava pits.

Extra weapons and treasure are picked up along the way as the hero battles across the scrolling landscape, and there's a shop at the end of every level where treasure can be exchanged for useful items.

Although *Wardner* is devoid of originality, it's surprisingly playable and keeps you feeling for loose change.

▶ **The hero and heroine of *Wardner* are about to discover that you should *never* accept a lift from a stranger . . .**




▶ **The hero comes unstuck in *Wardner***



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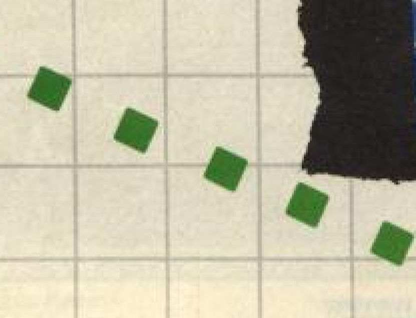
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Screen shot taken from arcade machine.

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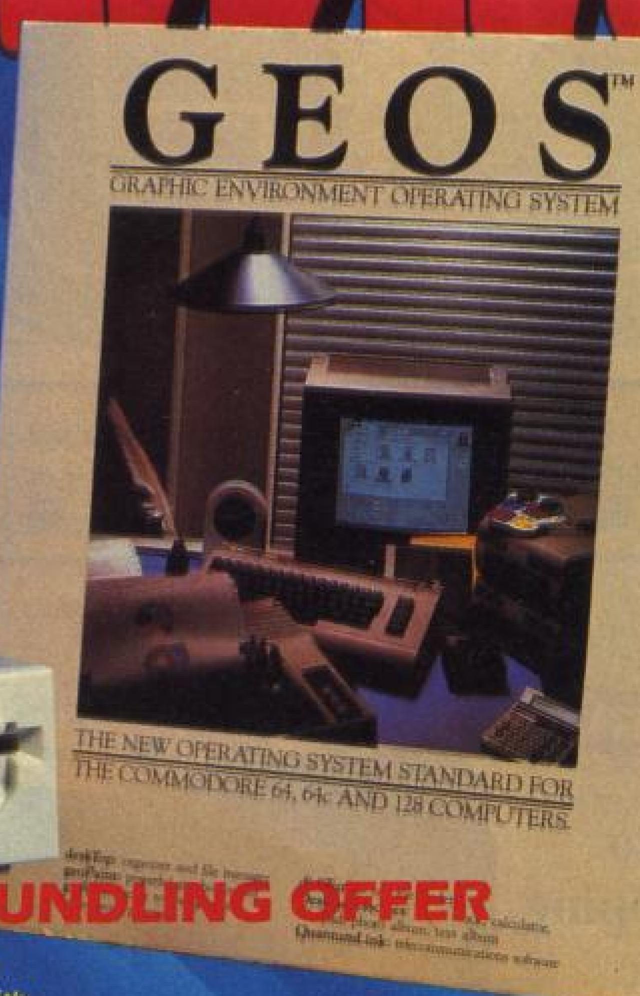
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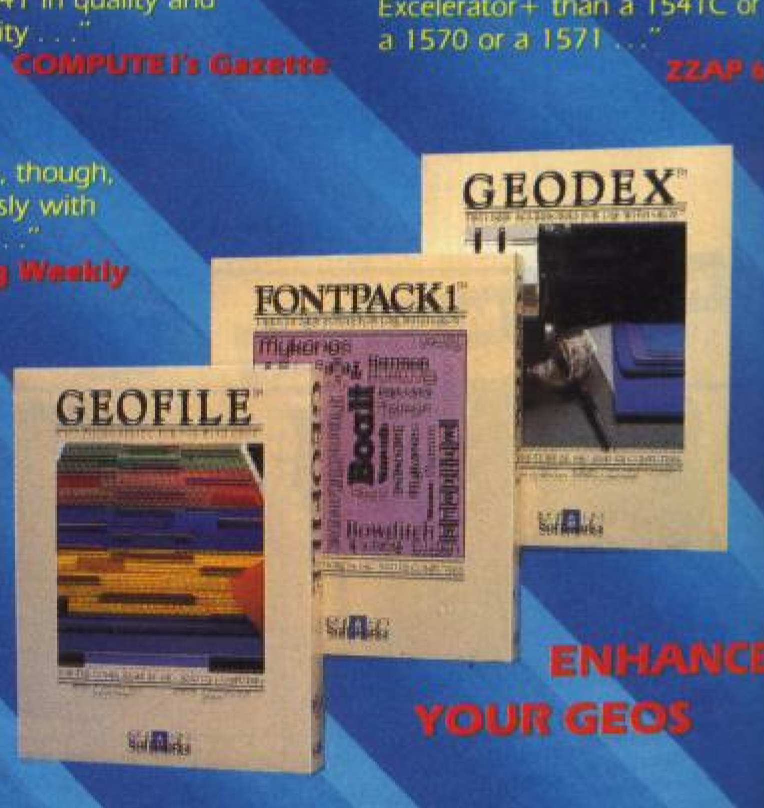
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# BORDERZONE

**Infocom, £19.99 Commodore 128 disk only**

Behind the Iron Curtain lies a world of espionage, intrigue, devious plots and death, and Infocom's *Borderzone* takes the player into this atmosphere of spy vs spy with a 'real-time' adventure full of thrills, spills and suspense.

*Borderzone* is written in three chapters – *The Train, The Border* and *The Assassination* – which are played in any order, though the game works best when they're tackled in sequence. Each chapter is played against the clock, which is set to run quickly or slowly to suit the player's nerves.

*THE TRAIN*
Clattering along a wintry landscape in a draughty train compartment, the player is on his way to Vienna via the (fictitious) neutral country of Litzenburg, lulled into a restful doze by the rhythm of the train's movement. But his simple life is suddenly made more interesting when a wounded American spy enters the compartment and hands him a document.

The American explains that he has been discovered by the authorities and must escape the train. He asks that the document be delivered to his contact on the platform of Litzenburg station, confiding that this will help prevent the assassination of a top-ranking American diplomat. His departure is swift and leaves no time for argument, and the player has little choice but to do as he asks.

The essential idea of *The Train* is to hide all evidence of the meeting with the American spy and of his document, avoid arousing the authorities' suspicions, leave the train without being followed and safely deliver the document to the contact.

This first scenario is a little disappointing – it's quite easy to complete, involving only eight locations, and is over very quickly. The only challenge is remembering to do *everything* to cover one's tracks, such as hiding the film and removing the bloodstain.

*THE BORDER*
In the second part the player changes character – now you're the injured American spy who left the train rather hurriedly in the first section. The spy finds himself cold and alone near the border, and has to get across without being discovered.

Hampered by tracker dogs, guards and a mysterious group of men in a car, the American has to traverse dark forests, swamps and deep snow before attempting the border crossing. There's also the injury to his left arm and the biting cold to overcome.

This chapter is played in 'fast time', although thankfully it can be slowed down if the pace becomes too hectic (which it does).

Once again, the general idea is to cover your tracks and carefully avoid discovery. But the actual puzzle content is very limited and instant arrests are far too common.

*THE ASSASSINATION*
In the third chapter of *Borderzone*, the player is a third character – a double agent trying to prevent the assassination of the American diplomat while making the KGB think he's actually planning it. The action takes place in and around Ostnotz square in Litzenburg, packed with security forces. Moving around and exploring the area is dangerous and, once again, great care must be taken not to arouse suspicion.

*Borderzone* is unusual in its subject matter, but Infocom implement it very well and succeed in giving the player a feeling of being there. The game comes with those now-expected little extras that Infocom provide with their adventures – a book of matches, a business card, a map and a very amusing phrase book/tourist guide.

However, it's much too easy, and I'm not sure I like the built-in hint system (I prefer invisiclues). Apparently this is a marketing ploy – the player succumbs to the temptation of reading the hints, quickly finishes the game and soon needs another Infocom product to play! Yet perhaps Infocom are releasing *too many* games, and should sit back on their laurels and come up with some deeper plots.

| | |
|---|---|
| **ATMOSPHERE** | 89% |
| **INTERACTION** | 85% |
| **CHALLENGE** | 75% |
| **OVERALL** | 84% |

# JINXTER

**Rainbird/Magnetic Scrolls, £19.95 disk only**

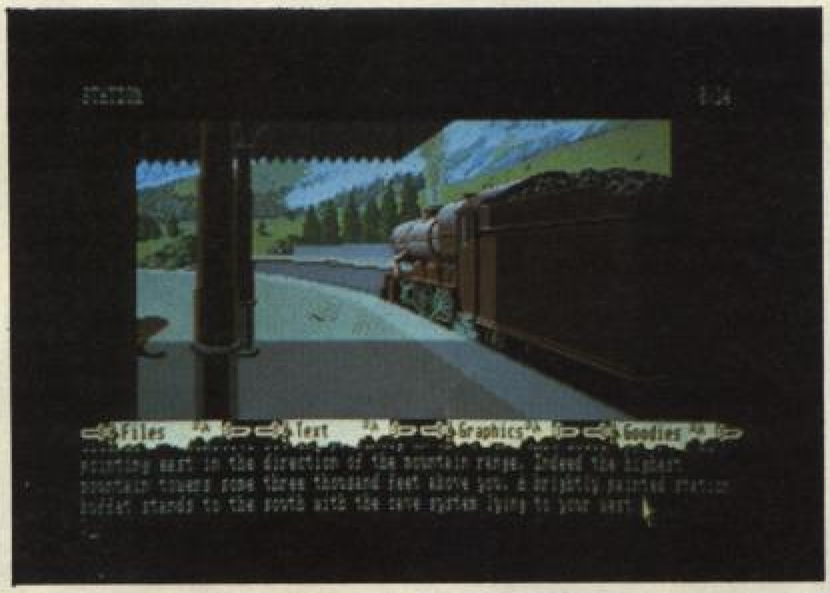
Sitting on the bus, heading home, you sleepily conclude that life in Aquatania is good. At least, it's been good until recently – but now luck seems to be running out for the small community and its inhabitants. Slowly, menacingly, a feeling of bad fortune has settled over Aquatania. This new gloom hasn't made much impact on you yet, but it will . . . as soon as you get off the bus.

Approaching your front gate, you are suddenly visited by a representative of the Department of Guardians. He has been sent to tell you why Aquatania is losing its luck – and that *you* have been chosen to do something about it.

A group of mischievous witches have been plotting behind the scenes to subvert society and change the fortunes of the land, the Guardian explains. Continuing, he tells you that to combat these evil enterprises you must find five special charms and a broken magic bracelet.

Once all these have been located, the bracelet can be reassembled and, together with the charms, used to combat the power of the witches and return good fortune to the land.

*Jinxter* is full of characters you can communicate with, including a megalomaniac gardener, a trigger-happy postmistress and a none-too-intelligent postman called Poor Bloody Lebling – presumably a reference to Infocom programmer David (*Zork, Sorcerer*) Lebling!




But none of these Aquatanians, or even the many dangers that are to be found in *Jinxter*, should bother the player too much – you can't die. This may at first take the thrill out of the adventure, but as its style becomes familiar the player finds it works very well, allowing you to get the most enjoyment out of *Jinxter* without too much caution.

Unfortunately disk access is horrifically slow. Waiting as long as 40 seconds for a reply is common, and no matter how good an adventure is, that's quite a drawback.

The graphics are detailed and colourful (although slow to load), and some objects in them can be manipulated in minor ways even when their presence isn't mentioned in the text description.

The prose itself is positively dripping with atmosphere, and often amusing.

*Jinxter* is a large game with a multitude of tasks to attempt, a very impressive parser and an unusual plot. It's a must for all disk-drive-owning adventurers, though the disk-access time is extreme and contributes to the low Interaction percentage.

| | |
|---|---|
| **ATMOSPHERE** | 91% |
| **INTERACTION** | 76% |
| **CHALLENGE** | 87% |
| **OVERALL** | 83% |



# KAYLETH

**SERIALISED SOLUTION NUMBER ONE (PART FIVE)**

**US GOLD/ADVENTURESOFT**

The description of the tablet found in the tree last issue includes a clue to what to do next: break it to find a wand which requires closer inspection for an idea of its purpose. Now it's time to head back to the elevator and level M1.

Find the nearest Azap chamber and input the code EPO. This takes you to a bricked-off corridor which is cleared using the Dexta cartridge and a quick blast of the plasma bolts. However, now is not the time to venture beyond this point – we shall return here later.

Go down and enter another code, AKN, to arrive at a rocky knoll. Heading southeast and then west from here takes you straight into a fracas with some ferocious Zemps. Never fear, the rod is here. Whirl the cord to frighten the Zemps away. Now go south and pick up the dime you find; then, armed with the three silver items, the cube, rod and pyramid (you did bring them, didn't you?) boldly go west. The walls of the derelict hall close in on you, but don't panic.

Enter the Socle for a clue. Listen to the voice and drop the silver three to descend and escape the crushing walls. Go down to meet the High Priest and take the mortar and the pod (the lenses and pyxis are no longer required). Go up and re-enter the Socle but don't dally in the hall – go east. Examine the pod and mortar for clues to their use and head back to the local Azap chamber.

Input Azap code ELY, go up, enter the elevator and press the button for the ground floor. Go back to the bar where you found the Qnuts and have a chat to Broznak the landlord. Give him the dime to gain access to the cuboid and go east. Take the bottle you find and examine it, look at the screen while you're here and discover what 'Kayleth' means.

Head back through the archway and go east to the dome constructed of prisms. Drop the bottle and the mortar, then go west and north. Examine the mine dome for a clue to which cartridge you should insert before venturing inside, and go into the dome. Once inside, head east and have a look at the machines in the Chromazin reprocessing room. Remove the Serta and insert the Masta cartridge, go west and enter the hover plate.

This is where Yagmok's coat comes in handy – it provides light when you're down the mineshaft. Down, southwest and then south from the hover plate brings you to a pool in which a pair of photon cutters lurk. Take them and go north, northeast, and down to the mine face.

# GUNSLINGER

**Datasoft/US Gold, £14.99 disk only**

They're big boots to fill – but anyone can be the next tough man of the Wild West in *Gunslinger*, where the player is a fully-fledged cowboy. Shooting cardsharps, robbing banks, saying things like 'howdy pardner', and generally being a nuisance to the very lapse law in them thar parts . . . you can do all the macho things those rootin' tootin' men did.

The player is a retired Texas Ranger, Kip Starr, whose friend is facing a Mexican hangman's noose. It's up to Kip to rescue him – but not before the obligatory shoot-out with the Dalton boys, a fight with them pesky redskins, and a perilous journey across treacherous wastelands.

*Gunslinger* is a game of trial and error – given the very limited vocabulary, the player has only to try the commands obviously pertinent to each situation and the correct instruction is soon found. Needless to say, this greatly reduces the interest.

The thrill of the poker game, Kip's fear as he confronts gunmen in a life-or-death shoot-out – *Gunslinger* fails dismally to evoke these feelings.

Most of the screen is taken up by a poor picture of the current location, and there's also an on-screen list of words available to the player (which are typed or input by selecting words with a joystick-controlled cursor). Below is a location 'description' (extremely brief) – and each new location has to be loaded from the disk.

Fortunately this takes surprisingly little time, probably because the pictures and text use very little memory, so it's by no means tedious.

It's a shame the same can't be said about the game itself. There's very little to do and see in *Gunslinger*, and once again the world of Commodore disk-based adventuring takes a giant leap backwards.

| | |
|---|---|
| **ATMOSPHERE** | 46% |
| **INTERACTION** | 48% |
| **CHALLENGE** | 43% |
| **OVERALL** | 44% |

# FOOTBALL FRENZY

**Alternative Software, £1.99 cassette only**

This unusual adventure is alternative software in more ways than one – the player is cast as manager of a less-than-successful football team, Grimsditch Rangers, and attempts to get them into the Cup Final. The adventure starts on a Wednesday and the player has just three days to 'fulfil his dream'. But Murphy's Law rules and everything that can go wrong does.

Written using Incentive's *Graphic Adventure Creator*, *Football Frenzy* has poor, blocky graphics and bland location descriptions like 'You are in a corridor. You can go east'. In the first location, the manager's office, the text says the player can go east or north – though in fact only west and north are available. This sloppiness is unforgivable in a game marketed as a professional product.

A telephone index found on the manager's desk has the phone numbers of important contacts – all of which are engaged at the start of the game, wasting the player's time and doing nothing to draw him into the adventure.

Interaction works reasonably efficiently and the game understands logical commands well, though the limitations of Incentive's utility make themselves obvious. But gameplay doesn't score a single goal.

| | |
|---|---|
| **ATMOSPHERE** | 38% |
| **INTERACTION** | 46% |
| **CHALLENGE** | 21% |
| **OVERALL** | 41% |

Cut the ore and take it back to the reprocessing room, remembering to replace the Masta cartridge with the Serta before entering the hover plate. Place the ore in the chute, press the button and retrieve the c-emzs tube. Return to the rutted track outside the mine and discard the coat.

Go back to Yurek's department and give him the pod (he looks hopeful), then take him through the archway (he is protected from the rays by the pod) to the elevator and level M2. Leave the elevator and go west, insert the tube in the indent and then do the same with Yurek. This series of events transforms you from an android into your old Zyronean self!

Stay put and wait for the final instalment next month, when Yurek will put an end to the domination of the tyrant Kayleth . . .

# EXAMINE ALL

**Paul Bosley** is stuck at the black tower in *Kentilla*, where the ward is stopping his progress. He has the staff and has said 'Sagagoo' but is still having no luck. He's also having trouble with *The Secret of Life* – he can't get out of the yellow cave. Can anyone help him? (Paul agrees with my less-than-praising review of *The Secret of Life*, though he's determined to finish it.) His address, for any would-be rescuers, is *17 Mullins Close, Oakridge, Basingstoke, Hampshire RG21 2QU*.

**Gordon McIntyre** has written to ask if I'm to take the place of the White Wizard and undertake an Infocom-seeking trip to America. The simple answer to that is that I won't in the foreseeable future (humanly foreseeable future, that is) – though I agree it's a very interesting idea. Thank you for your adventure tips, Gordon.

**Brian Stephens** of Birmingham is 'stumped on how to make a fishing rod' in *Guild of Thieves*. Well, Brian, you need the cue, needle/thread and the maggot from the tub (found under the bed in the servants' quarters). He also asks if I could include more tips for older adventures such as *The Hobbit* and *Mordon's Quest*. One tip that I can provide straight away for both these is that if they're not in your collection yet, they should be.

From Norway, **Arne Watnelie** of the adventure group **Dataklubben** writes to ask if I could print his club's address – he'd like all you clever contacts out there to send him your hints and tips for his files. (His mastery of the Queen's language is much better than my Norwegian!) Here's his address: *Adventure Avdelingen, Postboks 191, 1349 Rykkinn, Norway.*

*Goblin Towers* is troubling **Stephen Fenton** of Stoke-on-Trent. He'd like to know if it is possible to scale the castle wall, and how to open the grate which is locked from the inside. If anyone can help with this game write to Steve at *Chestnut Tree House, Puddy Lane, Stanley, Stoke-on-Trent, Staffordshire ST9 9LU.*

Remember – if you'd like the chance to adorn yourself in a ZZAP! T-shirt (though you wouldn't look quite as good as I do), write to Examine All, ZZAP! 64, *PO Box 10, Ludlow, Shropshire SY8 1DB.*

Once more you appeal to my better nature and wheedle some help from one who knows. Walk with me now through the Vale and see some secrets revealed . . .

# VALE OF HOPE

**THE HITCHHIKER'S GUIDE TO THE GALAXY (Infocom):** In the Bugblatter beast's cave, cover your eyes with the towel. Look under the seat in the Presidential Speedboat. Enjoy the poetry on the Vogon ship.

**THE BOGGIT (CRL):** Throw the chocolates through the window. Smash the trap door in part two. Attack the Beholder in part three.

**MINDSHADOW (Activision):** Bang the rock on the steel to attract the ship to the beach. Fight the man on board the ship in part two. Search the man in part three and take his hat.

**NEVER ENDING STORY (Ocean):** In part one, wait until the eyes blink and then go south. Say 'please' and go east to finish the game.

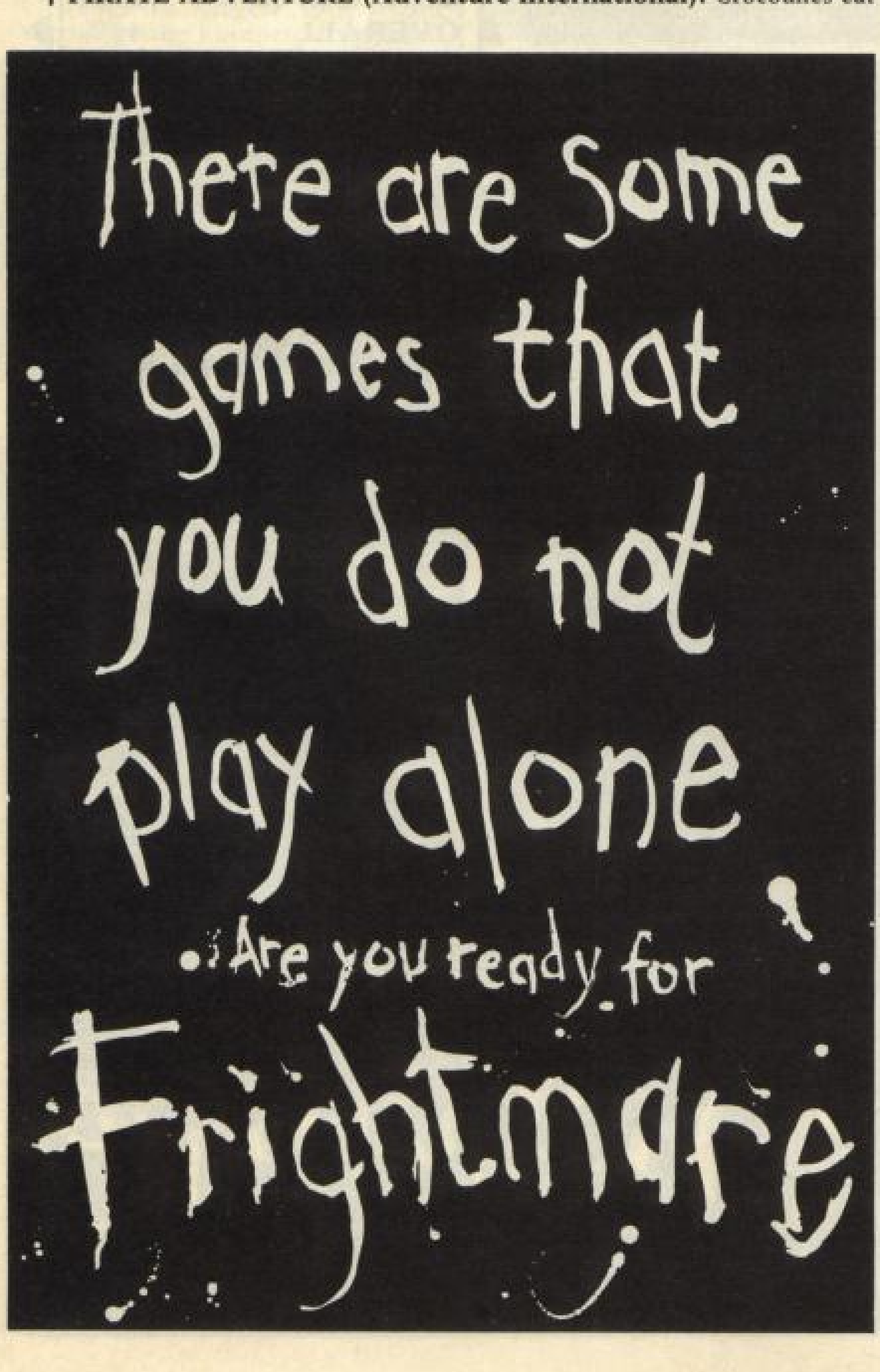
**CASTLE OF TERROR (Melbourne House):** Move the sack in the mill, then remove the rung from the ladder. Examine the ruins in the church to find the cross.

**INFIDEL (Infocom):** A pole is useful when on a barge.

**PIRATE ADVENTURE (Adventure International):** Crocodiles eat fish. Pirates are a rum breed.

**KNIGHT ORC (Rainbird):** Grok has a map. The marrow is a mite small.

**PLUNDERED HEARTS (Infocom):** Spice makes the seducer sneeze.




# Clever Contacts

**All you wimps out there who can't complete adventures without help – take heart. In these hallowed pages are the names of your saviours, the lads and lassies of the human race who offer aid to the struggling Balrog-basher. Seek the game which is troubling you – and if you find it, rejoice, for help is but a phone call or letter away.**

Adventureland, Adventure Quest, Arrow of Death I, II, Ballyhoo, Blade of Blackpoole, Borrowed Time, Buckaroo Banzai, Castle of Terror, Circus, Colditz, Crystals of Carus, Cutthroats, Dallas Quest, Dungeon Adventure, Emerald Isle, Empire of Karn, Enchanter, Erik the Viking, Escape from Pulsar 7, Espionage Island, Eye of Bain, Feasibility Experiment, Forest at the Worlds End, Ghost Town, Golden Voyage, Gremlins, Gruds in Space, Hampstead, Heroes of Karn, Infidel, Invincible Island, Kayleth, Kentilla, Leather Goddesses Of Phobos, Lords of Time, Lucifer's Realm, Magicians Ball, Magic Stone, Mask of the Sun, Mindshadow, Mission Asteroid, Moonmist, Mordon's Quest, Mystery Funhouse, The Mystery of Munroe Manor, Ninja, Perseus and Andromeda, Pharaoh's Tomb, Pirate Adventure, Planetfall, Pyramid of Doom, Rebel Planet, Red Moon, Return to Eden, Ring of Power, Robin of Sherwood, Savage Island I, Secret Mission, Ship of Doom, Sorcerer, Sorcerer of Claymorgue Castle, Souls of Darkon, Spellbreaker, Spiderman, Strange Odyssey, Tass Times, Ten Little Indians, The Count, Golden Baton, Hobbit, The Institute, Jewels of Babylon, The Journey, Never Ending Story, Pawn, Time Machine, Wizard and Princess, Quest of Merravid, Tower of Despair, Tracer Sanction, Twin Kingdom Valley, Ultima I, III & IV, Urban Upstart, Ulysses and the Golden Fleece, Valkyrie 17, Velnors Lair, Voodoo Castle, Warlords, Waxworks, Winter Wonderland, Wishbringer, Witches Cauldron, Wizard Akyrz, Wrath of Magra, Zork I, II & III, ZZZZ.
**Bob Shepherd, 106 Highfield Street, Coalville, Leicestershire.**

Heroes of Karn, Bored of the Rings, Gremlins, Voodoo Castle, Zim Zala Bim, Mugsy's Revenge, Tropical Adventure, Dracula, Holy Grail, The Pawn, Return to Oz, Masters of the Universe, Robin of Sherwood, The Fourth Protocol, The Price of Magik.
**Christophe Brassart, 67 rue de l'Abbé Lemire, 59200 Tourcoing, France.**

Tower of Despair, Dracula, Adventureland, Zim Zala Bim, Castle of Terror, Time Tunnel, Eureka.
**John Paterson, 8 Bracadale Road, Baillieston, Glasgow G69.**
**Tel: 041 771 7729.**

Mordon's Quest, Spiderman, Hacker.
**Nigel 'Nemesis' Richardson.**
**Tel: 01 360 8325.**

Zork I, II & III, Adventureland, Dangermouse in BFC, Earthbound, The Helm, Marie Celeste, Temple of Terror, Valkyrie 17, Temple of Vran, Mask of the Sun, Lords of Time, Dallas Quest, Infidel, The Mystery of Munroe Manor, Gremlins, Supergran, Planetfall, Ulysses, Blade of Blackpoole, Seastalker, The Hitchhiker's Guide to the Galaxy, Ultima III, Search for King Solomon's Mines, Skull Island, Murder on the Waterfront, Suspended, Cutthroats, Sorcerer, Enchanter, Ninja, Stranded, Hulk, Mindshadow, Lord of the Rings, Starcross, Sub Sunk, Worm in Paradise, Hampstead, Classic Adventure, Colossal Cave, Terrormolinos, Robin of

Sherwood, Sherlock, Sorcerer of Claymorgue Castle, Emerald Isle, Wizard of Akyrz, Return to Eden, Red Moon, Never Ending Story, Escape From Pulsar 7, Perseus and Andromeda, Golden Baton, Bored of the Rings, Empire of Karn, Ket 3, Feasibility Experiment, Lucifers Realm, Pilgrim, Secret Mission, Treasure Island, Wishbringer, Circus, Arrow of Death I & II, Ten Little Indians, Ring of Power, Quest for the Holy Grail, Kentilla.
**Margot Stuckey, 14 Marampo Street, Marayong, NSW 2148, Australia.**

The Hulk, Spiderman, Voodoo Castle, Hobbit, Pirate Adventure, Merry Christmas, Robin of Sherwood, The Price of Magik, Lord of the Rings.
**Nigel Leather, 45 Moreton Street, Winnington, Northwich, Cheshire CW8 4DH. Tel: 0606 781028.**

The Golden Baton, The Worm in Paradise, The Hobbit, The Fourth Protocol (part three only).
**Andrew Blackman, 133 Ashen Drive, Dartford, Kent DA1 3LY. Tel: 0322 76887 5.30-8.30pm.**

Dungeon Adventure, Lord of the Rings, Quest for the Holy Grail, Hampstead, Lords of Time, Inca Curse, Espionage Island, Planet of Death.
**David Lemon, 14 Norton Place, Dunfermline, Fife KY11 4RH. Tel: 0383 728353 after 6pm Monday-Friday.**

Leather Goddesses of Phobos, Zork III, Terrormolinos, Never Ending Story, Heroes of Karn, Mission 1, Gremlins, Robin of Sherwood.
**Ron McKenzie, 3 Silverstream, Freystrop, Haverfordwest, Dyfed SA61 2SN.**

Adventureland, Sub Sunk, Heroes of Karn, Empire of Karn, The Mystery of Munroe Manor, Hacker, Classic Adventure, all early Infocom titles . . .
**Chris Fleming, 235 Meola Road, Port Chev, Auckland, New Zealand. Tel: 867074.**

Voodoo Castle, Heroes of Karn, Pirate Adventure, Ten Little Indians, Hobbit, Lost City, Gremlins, Wizard of Akyrz, The Quest for the Holy Grail, Zim Sala Bim, Island Adventure, Castle Dracula.
**Paul Flanagan, 6 Corry, Belleek, Co Fermanagh, Northern Ireland. Tel: 036565 594.**

Upper Gumtree, Bugsy Malone, Never Ending Story.
**Craig Hunter, 32 Lowick Close, Elmtree Farm, Stockton-on-Tees, Cleveland TS19 0TJ. Tel: 0642 587789 between 4pm and 10pm.**

The Hobbit, Erik the Viking, Castle of Terror, Eureka, Voodoo Castle, The Count, Heroes of Karn, Empire of Karn, Zork I & III, Exodus, Ultima III, The Boggit, Lords of Time, Never ending story, The Hulk, Temple of Terror, Ultima IV, Seabase Delta, Kentilla, Valkyrie 17, Sherlock, The Fourth Protocol, The Helm, Wizard of Akyrz, Perseus and Andromeda, Lord of the Rings (part one), Emerald Isle, The Quest for the Holy Grail, Hacker, Colossal Cave.
**Steven Kelly, 4 South View, Whins Lane, Simonstone, Burnley, Lancashire BB12 7QU. Tel: 0282 74765 6pm-10 pm.**

The Hobbit, Seabase Delta, Kentilla, ZZZZ, Spytrek, Robo City, Imagination, Demon Knight, Kobyashi Naru, Tower of Despair, Time Tunnel, Citadel of Chaos, Eureka, The Sorcerer of Claymorgue Castle.
**Paul Hardy, 33 Fir Tree Drive, Wales, Sheffield S31 8LZ.**

The Hitchhiker's Guide to the Galaxy, Zork I & II, Planetfall, Leather Goddesses of Phobos, Cutthroats, Infidel, Stationfall.
**Dave Rogers, 15 Elm Terrace, Westfield, Radstock, Bath, Avon BA3 3XP.**

Amazon, Borrowed Time, Castle of Terror, Castle Adventure, Computer Adventure, Dracula (part one), Grand Larceny, Haunted House, Himalayan Adventure, Labyrinth, Mad Mummy, Mindshadow, Murder on the Waterfront, Never Ending Story, Ninja, Raka-tua Volcano, Scroll of Akhbar, Seabase Delta, Silver Mountain, Sub Sunk, The Boggit, The Dallas Quest, The Hobbit, Ultima IV, Voodoo Castle, Zork I, II & III, ZZZZ.
**Mario Moeller, 38 Greenvale Drive, Greenvale, 3047, Victoria, Australia.**

Ultima IV, The Bard's Tale, Voodoo Castle, Phantasie I, Never Ending Story, Dracula, The Price of Magik, Borrowed Time, The Pawn, Seabase Delta, Deadline, Zork III, Wishbringer.
**Derek Wong, 42 Ingram Road, Thornton Heath, Surrey CR4 8EB.**

The Hitchhiker's Guide to the Galaxy, The Hobbit, Lord of the Rings, Shadows of Mordor.
**Warren Lee Melia, 1 Thornhill Avenue, Rishton, Blackburn, Lancashire BB1 4EZ.**

Castle of Terror, The Hobbit, The Hulk, Mindshadow, Holy Grail, Redhawk, Snowball, Sub Sunk, Twin Kingdom Valley, Voodoo Castle.
**Jeff Gillan, 50 Tynedale Crescent, Penshaw, Houghton–Le–Spring, Tyne and Wear DH4 7RP.**

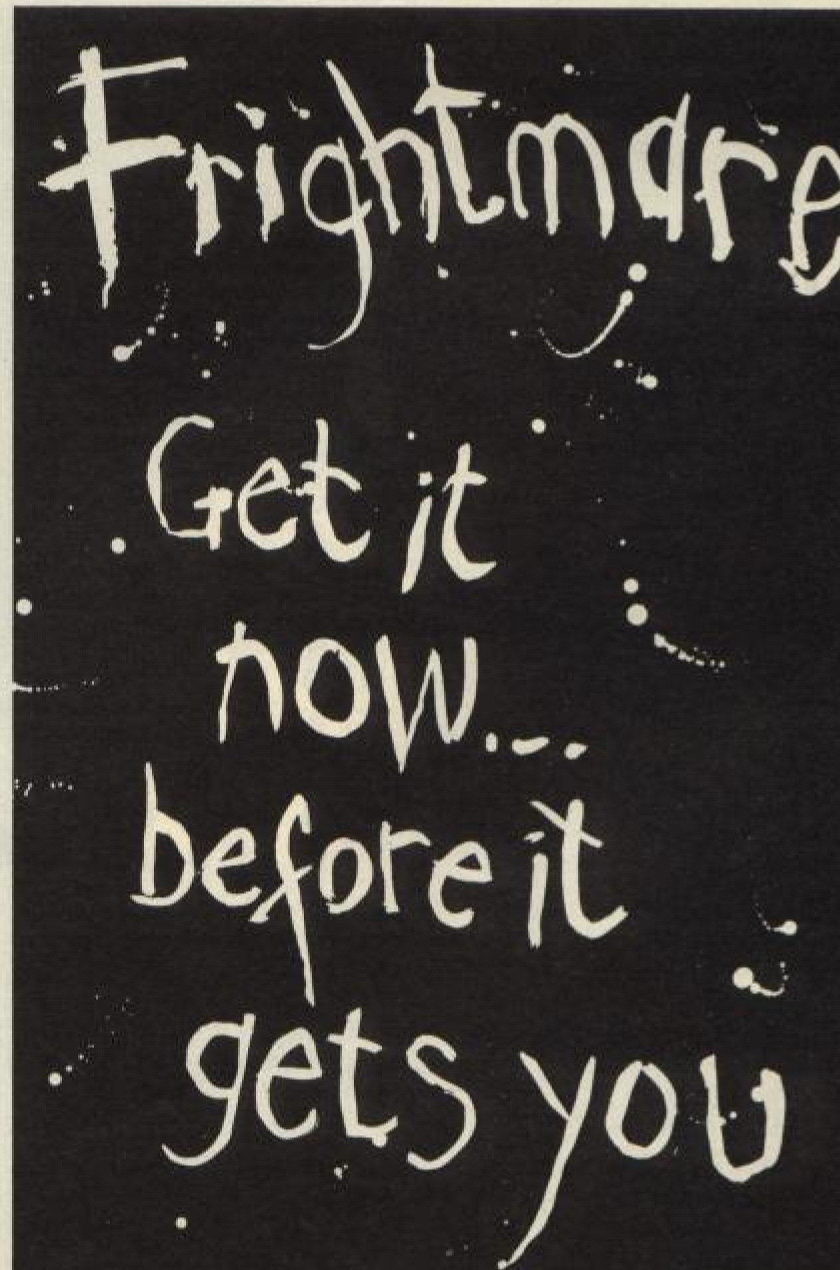
Starcross, Suspended, Suspect, Leather Goddesses of Pho bos, Zork I, II & III, Deadline, Planetfall, Infidel, Cutthroats, Ballyhoo, Lurking Horror, Seastalker, Bureaucracy, Trinity, Moonmist, Hollywood Hijinx, The Hitchhiker's Guide to the Galaxy, Wishbringer, Sorcerer, Spellbreaker, Enchanter, The Pawn, Ultima I, III & IV, Sherlock, Gremlins, The Hulk, Terrormolinos, The Fourth Protocol, The Hobbit.
**Billy Kavanagh, 49 Drake Hall, Westhoughton, Bolton, Lancashire BL5 2RA.**

Never Ending Story, ZZZZ, The Quest for the Holy Grail.
**Tony Kinnear, 49 Wainwright Avenue, Hutton, Brentwood, Essex CM13 2SZ.**

Imagination, Never Ending Story, Terrormolinos, Twin Kingdom Valley, Bugsy Malone, Hampstead, Robin of Sherwood, ZZZZ, Quest of Merridavid, Upper Gumtree.
**Craig Hunter, 32 lowick Close, Elm Tree Farm, Stockton-on-Tees, Cleveland TS19 OTJ. Tel: 0642 587789.**

Bally Hoo, Bored of the Rings, Borrowed Time, Deadline, Emerald Isle, Enchanter, Eureka (German, Arthurian, Roman), Gremlins, The Hitchhiker's Guide to the Galaxy, The Hobbit, Leather Goddesses of Phobos, Mindshadow, The Mystery of Munroe Manor, Moonmist, Pirate Adventure, Planetfall, Planet of Death, Knight Orc (part one), Seastalker, Ship of Doom, Spell Breaker, Spiderman, Starcross, Stationfall, Tass Times, Lurking Horror, Tracer Sanction, Valkyrie 17, Very Big Cave Adventure, Wishbringer, The Worm in Paradise, Zork I, II & III.
**Ian Gay, 18 Earsdon Close, Westdenton, Newcastle-upon-Tyne NE5 2RL.**

Zork I, II & III, Trinity, Pawn, Guild of Thieves, Knight Orc, Jinxter, Moonmist, Hollywood Hijinx, Cutthroats, Bureaucracy, Wishbringer, Red Moon, Worm in Paradise, Snowball, Return to Eden, Price of Magic, Macbeth (parts one, two and three), Kings Quest II, Adventure Quest, Colossal Adventure, Dungeon Adventure, Leather Goddesses of Phobos, Fourth Protocol, Lord of the Rings. **Bruce Marshall, 3 Merseyside Avenue, Corfeton, Cheshire CW12 4J2. Tel 0260 279786.**



**COMP**

# HUNT THE PREDATOR

## AND WIN A DAY AT COMBAT ZONE



You've seen the film and read the review . . . now take part in the real thing – well almost! Winners of this great Activision competition will be able to recapture the excitement of the hunter and the hunted during a day out at Combat Zone (for an in-depth feature see ZZAP! issue 31).

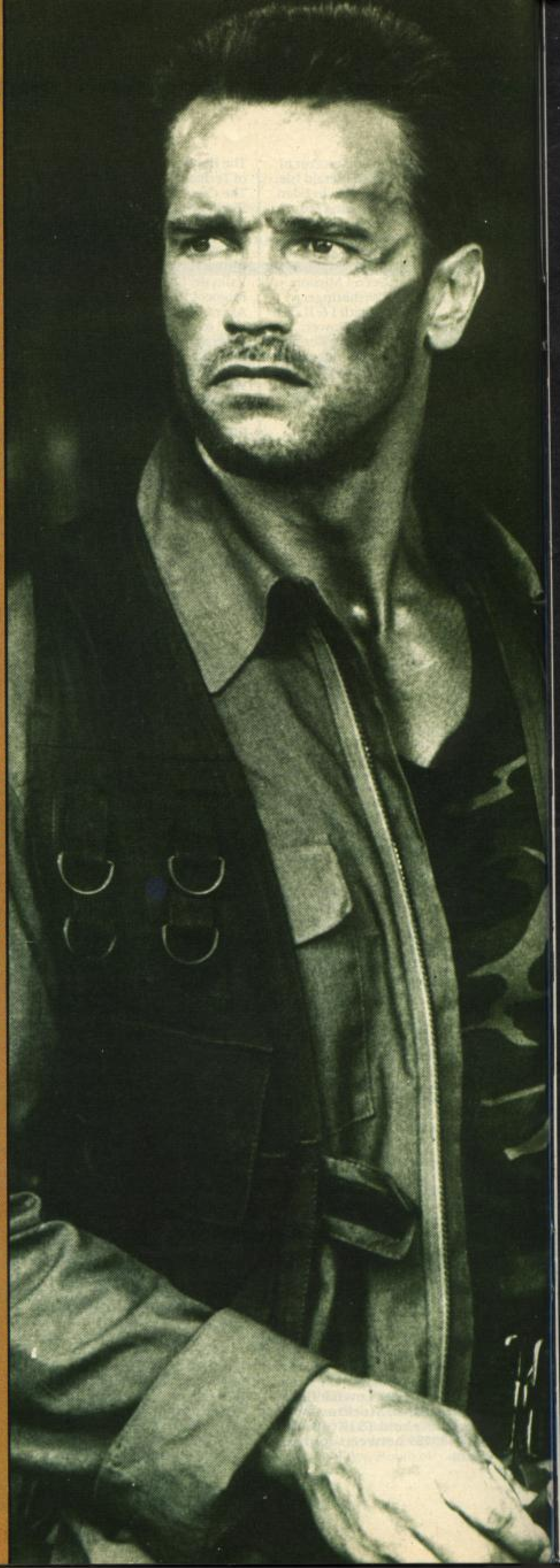
Ten lucky finalists, plus selected members of Activision and the ZZAP! team will be treated to a full day in the woods, blasting paint at each other, plus a copy of *Predator* – the game.

There are another 25 copies of the game on offer to runners-up, so there's every chance of strolling off with a prize.

To take part in all this combative entertainment, all you have to do is find the number of Predators hidden in the wordsquare below. Write your numerical answer on a postcard or the back of a sealed envelope and send the finished article to: HUNT THE PREDATOR COMPETITION, ZZAP! TOWERS, PO BOX 10, LUDLOW, SHROPSHIRE, SY8 1DB, to arrive no later than the 6th of March.

| | | | | | | | | | | | | |
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The first ten correct entries out of the sack will be notified as soon as possible, so please remember to enclose your name, address and telephone number if possible.

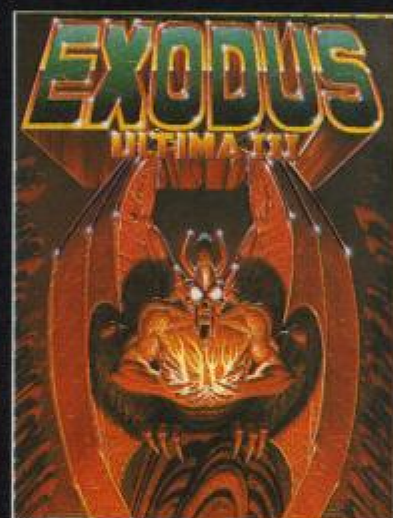


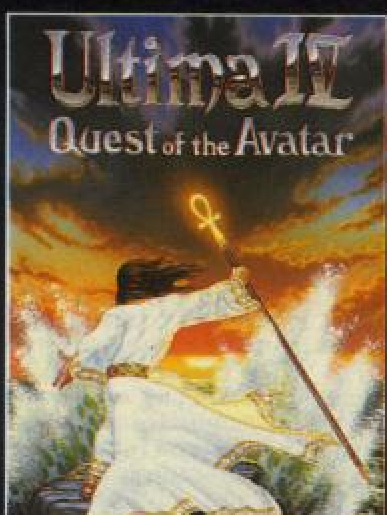
# ORIGIN SYSTEMS INC.

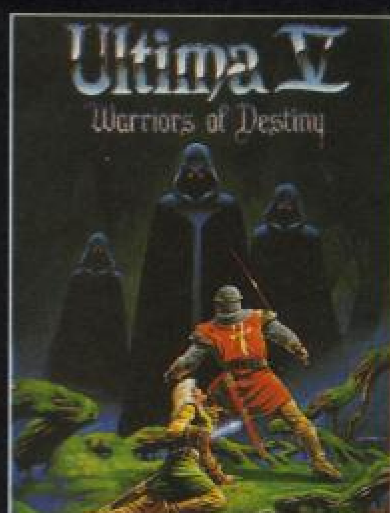
## THE START OF SOMETHING NEW

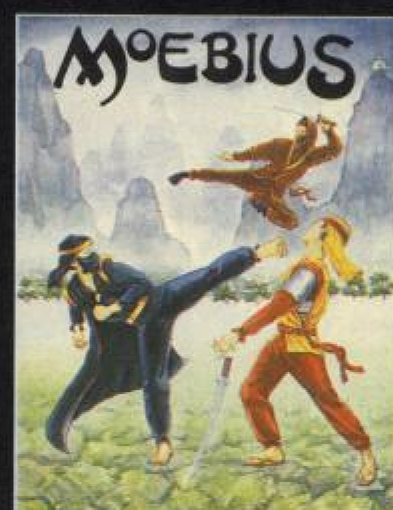
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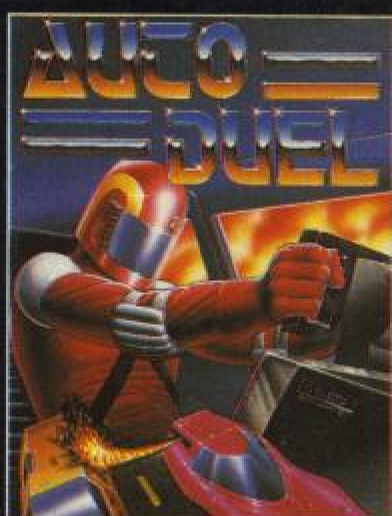



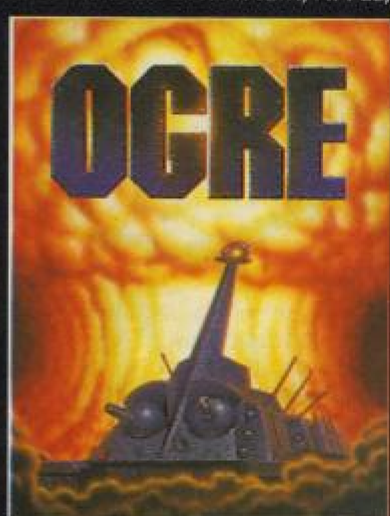




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# MANOEUVRES

### With Philippa Irving



## YANKEE-PANKY

Christmas is over, and I wonder how many new computer owners there are in the country. Significantly fewer than there were this time three years ago, I imagine – the Commodore has virtually disappeared from Britain's shops, and everyone I know who has recently bought a new computer has gone for a 16-Bit machine, despite the prohibitive software prices.

The Commodore industry is floating magically in mid-air, supported entirely by its commercial success three years ago. But the buoyant American market guarantees the Commodore's immediate future – if not the quality of its software.

The American influence is good for those who prefer strategy games and adventures; American houses produce fine games in those genres. But American arcade games at their worst degenerate into horrible and vacuous film tie-ins with no artistic merit and little entertainment value, and at their best substitute 'special effects' for playability and content.

Look at it this way. The Spectrum can be compared to a low-budget British TV series; poverty (of technical capability, in the Spectrum's case, not of money) forces the producers to concentrate on the aspects of a drama which really make it worth watching and remembering, rather than rely on visual effects. But the Commodore's sprite facilities and sound often encourage game writers to act like Hollywood directors with multi-million dollar expense accounts.

That's not true of all Commodore arcade games, of course. Hewson's *Uridium* has good graphics and excellent playability. But does anyone remember those 'fractal graphic' games, with layers and layers of astonishingly clever landscapes? They looked wonderful, but were dull to play – Activision's *The Eidolon* particularly so.

Software producers can get away with these faults – *all* computer games are deceptively interesting at first sight, because they move. I remember being enthralled by those very first dedicated 'pong' machines, on which you played an extremely primitive kind of table tennis with two crude bats and a square ball. I was fascinated by moving something on a TV screen – that was the most powerful attraction of the 'pong' games. They were never very playable, lacking the desperate tacky addictiveness of other early games like the *Breakout* clone group; one soon realised there was no real way of making the ball spin, and that the strategic possibilities were therefore limited.

The movement was the fascination, and though we're are all very blasé now, that's still part of our reaction to arcade games. If a board game has cheap and shoddy physical components, badly written and scanty rules and nothing of interest for the players to do, it's not likely to impress anyone – even at first encounter. Even if it's glossily packaged, it will disappoint players who have to do something *active* to enjoy a non-computer game.

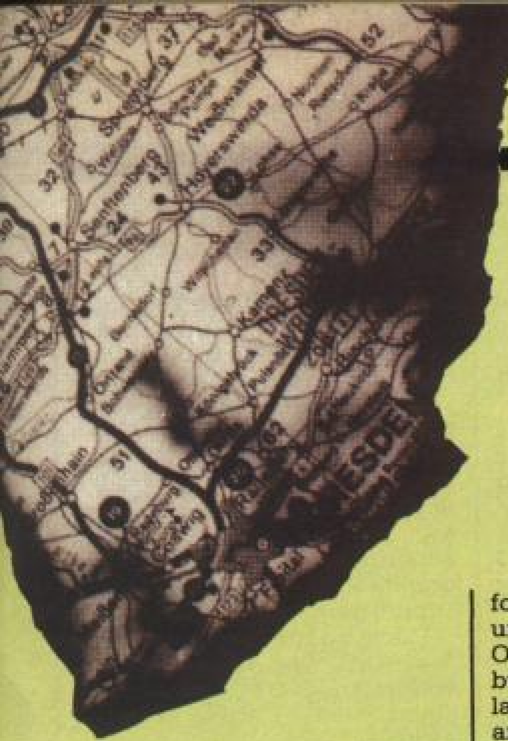
But computer games move and take quite a lot of the onus of creating interest from the player. They stand in a grey area between active and passive enjoyment; between sports and involving games on the one hand, and TV, cinema and theatre on the other. So computer software can sometimes get away with being bad in the same way that films and TV shows can.

This film isn't very well-written, the plot is highly implausible and I could pick any number of holes in it, the acting is pretty awful . . . but all the same there are some entertaining moments in it, and I only went to see it to sit back for a couple of hours and relax, and it's worth £2.50.

This game is really very simple and silly, but for a while there's some interest in trying to make the little man jump over the pool and reach the Crystal Of Eternal Life hanging from that tree . . . and the moving snakes are very well-animated.

This passive attitude to TV, films and computer games is understandable, and it's all very well if there are *also* good films being made and good games being produced. And, after all, finding something good in most films and games is the sign of a receptive – rather than overbearing and all-excluding – critical facility. So don't despair of Commodore software's increasingly American tone.

Next month I'll discuss the difference between strategy and simulation games and games in general – and in the meantime, don't keep your views to yourself!



# OKINAWA

**PSS, £4.99 cass, £9.99 disk**

Another Second World War game; this time it's one of the Classic Conflicts series of old PSS titles at reduced prices.

By March 1945, the advancing Allies had reached the island of Okinawa in southwest Japan. They wanted to capture it to use as an airbase and harbour for their invasion of Japan – and the Allies considered their assault on Okinawa a dress rehearsal for that invasion.

As so often in the Pacific conflict, the Japanese resistance and Allied losses were massive. Kamikaze pilots sank 36 Allied ships; 50,000 US troops were injured or killed; 108,000 Japanese died. In the face of these figures, American commander Douglas MacArthur had to revise his estimates for the capture of Japan itself – after Okinawa he expected to need five million men and suffer a million casualties. So the Okinawa experience helped persuade the Allies to use nuclear weapons and end the war without another great battle.

But in PSS's reconstruction this historical background is merely an excuse for yet another game in precisely the same mould as *Falklands 82* and *Iwo Jima*. If you've seen either of these, you've seen *Okinawa*.

Units start at sea and are landed on the island. Then they crunch around the landscape discovering enemy units, supplementing their own fire power with offshore assistance. There are minefields, long range sharpshooters, and rules that limit action in a turn to either moving or firing. Everything that can possibly be the same as in *Iwo Jima* and *Falklands 82* is the same; nothing is added or taken away. If you like *Iwo Jima* you'll like *Okinawa*. End of review?

Well, not everyone has played those other two island-bashing games, so I'll proceed . . .

After choosing from a generous eight difficulty levels, the player (who leads the Allied forces) is presented with an unexciting two-tone map of Okinawa. The scenery is varied by mountains, minefields, villages (which are not named, and are represented only by dots) and numbered beach-heads (seven, dotted around the coastline). All these features impose the usual kind of movement penalties on units crossing them.

The game proceeds in straightforward two-phase turns, with the Allied forces getting their move first after the computer has invisibly positioned the Japanese defences. The player has ten units on the first turn. Ten more arrive on turn three if weather conditions are favourable for landing, and on turn 16 – by which time they are very welcome – another five arrive. All player units start offshore and are positioned at one of the seven beachheads, which are arranged around three main points, thus making a three-pronged attack possible.

The computer automatically deals with each of the player's units in turn during the action phase. On a unit's first turn, it can both land and then move or attack; on subsequent turns it can move or attack. Characteristic of the *Okinawa*-style games is the way the player selects which enemy unit to attack: the computer highlights the nearest possibility and asks whether it is the target. On a negative response, it goes to the next nearest. It will happily go through all enemy units visible on the screen, paying no attention at all to the range of the attacker.

This is frustrating, because if you attempt to attack a unit out of firing range the unit loses its turn; and it's easy to hit the joystick button and attack by mistake.

An information panel at the top of the screen describes the unit currently in use, giving its name, its firing range, its movement range, its defence factor and its aggression factor.

Sitting on top of a minefield or being up a mountain increases the defence factor, making it more difficult for enemies to harm the unit. The aggression factor is an indication of how effectively the unit can fight, and it's reduced in combat – when it reaches zero, the unit is eliminated.

You can't examine enemy units at all, but when you decide to attack one all its values appear in a similar panel at the bottom of the screen. During combat – which, like movement, occurs instantaneously – you can watch the aggression factor of both units go down.

The Allied forces are divided into infantry, armoured and artillery divisions. The infantry divisions have a range of only one square, the armoured divisions have a range of two, and the artillery can fire from a great distance.




The Japanese are equipped only with infantry and artillery, so if you range tanks against their men and pillboxes they can't shoot back.

But the Allies' major weapon is the gunship line, which hovers offshore and rains naval gunfire on any part of the island. After making an ordinary attack with a land unit, the player can – in the early turns of the game, at least – have a go with the big guns. And in the early turns naval fire effectively provides two attacks per turn on every enemy unit.

It seems wise not to bother restraining your naval fire, as it's quickly eroded by enemy action anyway – at the end of each turn the player has to watch, powerless, as submarines stalk the gunships and planes attack them.

It's difficult to plan a strategy in *Okinawa* simply because the Japanese forces remain so well-hidden in what's presumably the island's thick jungle, and since the victory conditions declare that the Allies must eliminate all Japanese forces on the island it's necessary to search every corner of the map. All you can do is send units off hopefully in random directions and keep them moving until they fall over a Japanese division. It then makes sense to stop and shoot, and, if your unit survives, to carry on blindly in search of the next victim.

And the obvious broad approach – a three-pronged assault – is suggested by the fixed beachheads. Little scope remains for the strategic imagination of the player.

The units appear as tiny and indistinct counters on a background visually identical to Iwo Jima and the Falklands in PSS's other similar games. And on a less-than-perfect colour TV it's difficult to make out which side each unit belongs to – only colour distinguishes them.

The straightforward, unadorned nature of *Okinawa* may appeal to some players, and the eight difficulty levels provide a progressive long-term challenge. But anyone who has *Falklands 82* or *Iwo Jima* will find nothing new in *Okinawa*.

It's not unplayable; you can spend a happily diverted afternoon rooting out the Japanese and watching your gunships being bombed. And the £4.99 cassette version is reasonably good value for someone who particularly likes the previous games from the same mould, or hasn't got either of them.

*Okinawa* is also on PSS's compilation *Conflicts 2*, where it can be had with *Battle for Midway* and *Iwo Jima* for £12.99 on cassette or £17.99 on disk.

**PRESENTATION 59%**
Dull and occasionally awkward.

**GRAPHICS 51%**
A drab, featureless landscape, tiny indistinguishable units – hardly state-of-the-art Commodore graphics.

**AUTHENTICITY 70%**
Launching surprise attacks on enemy units in the undergrowth is atmospherically convincing, though I'm beginning to think every island campaign was conducted along identical lines!

**PLAYABILITY 64%**
A clumsy orders system of roll-along menus doesn't seriously impair playability.

**OVERALL 64%**
Reasonably priced – but limited, derivative and visually difficult to follow.



# DESPATCHES

## FIGHTING OLD BATTLES

Dear Philippa
I'm glad to see a regular slot for war games in ZZAP!. It is, however, unfortunate that there don't seem to be a great many new releases of 'proper' war games at the moment.

Perhaps you could review a war game from the past which has proved very popular, but may not be known to new war-gamers such as me.

Also, have you ever reviewed the *Wargame Construction Kit*? As I'm not the greatest strategist in the world I was hoping this might help me to improve, but I don't know if the kit allows you to play against a computer opponent or just against another human.

**A Lovell, Salisbury.**

*I'm often asked why I haven't reviewed certain games, or requested to cover past releases. But the way the magazine works prevents this kind of omniscient view – I can only review the games that are sent to me. That's rarely more than two a month. I haven't received a copy of SSI's* Wargame Construction Kit *yet, and until I do I can't comment on it, much as I'd like to! And I have the same problem with past games.*

*War games have long shelf lives, and I agree that it would be very useful to new war-gamers to do a retrospective of golden oldies – but I'm afraid Sean Masterson took his library with him! Still, if I can manage to round up the back catalogue of a few companies there might be some such article soon.*

**PI**

Dear Philippa
With the present Gulf crisis, do you think US Gold will be making an 'incredibly realistic simulation' of the said situation? Judging by US Gold's attitude I wouldn't dismiss the possibility just yet!

What has happened to the charts you mentioned? There were entry forms in Issues 29 and 30, but nothing in Issue 31. Did it slip your mind?

Lastly, I'd like to try board war-gaming. As there are magazines for role-players, such as *White Dwarf*, I was wondering if there are any specialist publications or shops for board war-gaming.

**Lee Carl, Sunderland.**

*There are magazines which cater for miniature and board war-gaming; they can be found on sale in any large city branch of WH Smith. But I don't know if there is a specialist publication for board war-gaming alone. Does anybody have any suggestions?*

**PI**

Dear Philippa
I was somewhat amazed to see Tony Bailey recently write to you about there being no Gettysburg simulation for the C64. There is a very good Gettysburg disk-based program from SSI easily available in the UK.

You cannot have obtained a catalogue from Strategic Plus as I suggested in my previous letter (naughty girl) – the Gettysburg game and three other simulations of American Civil War battles in the series are listed (and minireviews given). The other three battles are Antietam, Shiloh and Chickamauga. They are intensely detailed with superb manuals, maps, colourful graphics, many options and superb gameplay.

I have no connection with any firm – I'm just sad that other war-game-lovers don't know about many of these excellent games.

Thank goodness you are giving excellent reviews of SSG games. *Russia* is the odd one out menu-wise in SSG's series of battle games – you will find that *Battlefront*, *Battles in Normandy* and their latest *Halls of Montezuma* all use identical menus.

*Halls of Montezuma* is now available and is even better than *Battles in Normandy* (you can get it from Strategic Plus). Also, SSG is about to release six US Civil War battles on one disk . . . Keep up the good work.

**Mel Buckton, Watford.**

*The standard of presentation of SSG games is superior to that of SSI's, but SSI has a far wider selection to suit all tastes and interest. Both houses produce excellent games for the serious war-gamer. But something puzzles me; why is it that specialist war-game publishers always call themselves by a three-letter acronym?*

**PI**



# TACTICS

**Many thanks to those who answered my plea for the solution to *Shard of Spring* – unfortunately I've been unable to implement it, and I think there might be a bug in my copy. In the secret passage dungeon hidden in the mountains, I come across what appears to be a force field; my party is continually looped backwards and cannot proceed. If this is a puzzle and not a bug, all I need now is the solution to it . . .**

**I'd like to print strategies for other SSI games in future issues, but I can only do it if you submit them, and I'd particularly like to see suggestions for successful play in the excellent SSG games *Russia* and *Battles in Normandy*, which have already been reviewed in Manoeuvres. But hints, tips, strategies and POKEs for any war or strategy game ever produced for the Commodore will be equally welcome!**

***Lords of Conquest* from Electronic Arts relies on a few very straightforward strategic rules for success. My one complaint is that though it's enjoyable it's too easy once you've worked out how to win. Here are some guidelines to help you get the sulky computer opponent to throw in his electronic towel:**

Some territories are utterly useless, such as those on small islands without a resource-producing territory. Be happy to let the computer, which likes conquering anything available, take them over.

Conversely, blank territories next to resource-producing territories are of vital importance. Make sure your resource-producing territories are well-guarded in the initial selection, and go for adjacent resource territories in particular. In the selection phase, the computer's tactic is to stop you building up a power block. It's probably better not to return the attack.

Wood equals power, especially if you're playing on a map made up of lots of islands. It's a good tactic to try to grab all the wood during the territory-selection phase, build a boat as soon as possible, load it with a weapon and a horse, and set sail for the computer's treasury. Absurdly enough, it will often position this on a small self-owned island before there are any boats on the board; it doesn't always notice that there is a chance of a boat being built immediately.

Build cities aggressively. Not only do they count toward the victory condition and double the resources all around, but they add defensive and aggressive points to their own and adjacent territories; so building one on your front line can make more sense than burying it deep within your own land.

If you're playing on the high-chance level, always take risks if there's nothing more constructive to do that turn. Even impossible odds can pay off occasionally.

Don't forget to move weapons into territories as you conquer them. Though you run the risk of losing them if the attack is unsuccessful, it's vital to get your armaments arranged in an pattern useful for offence.


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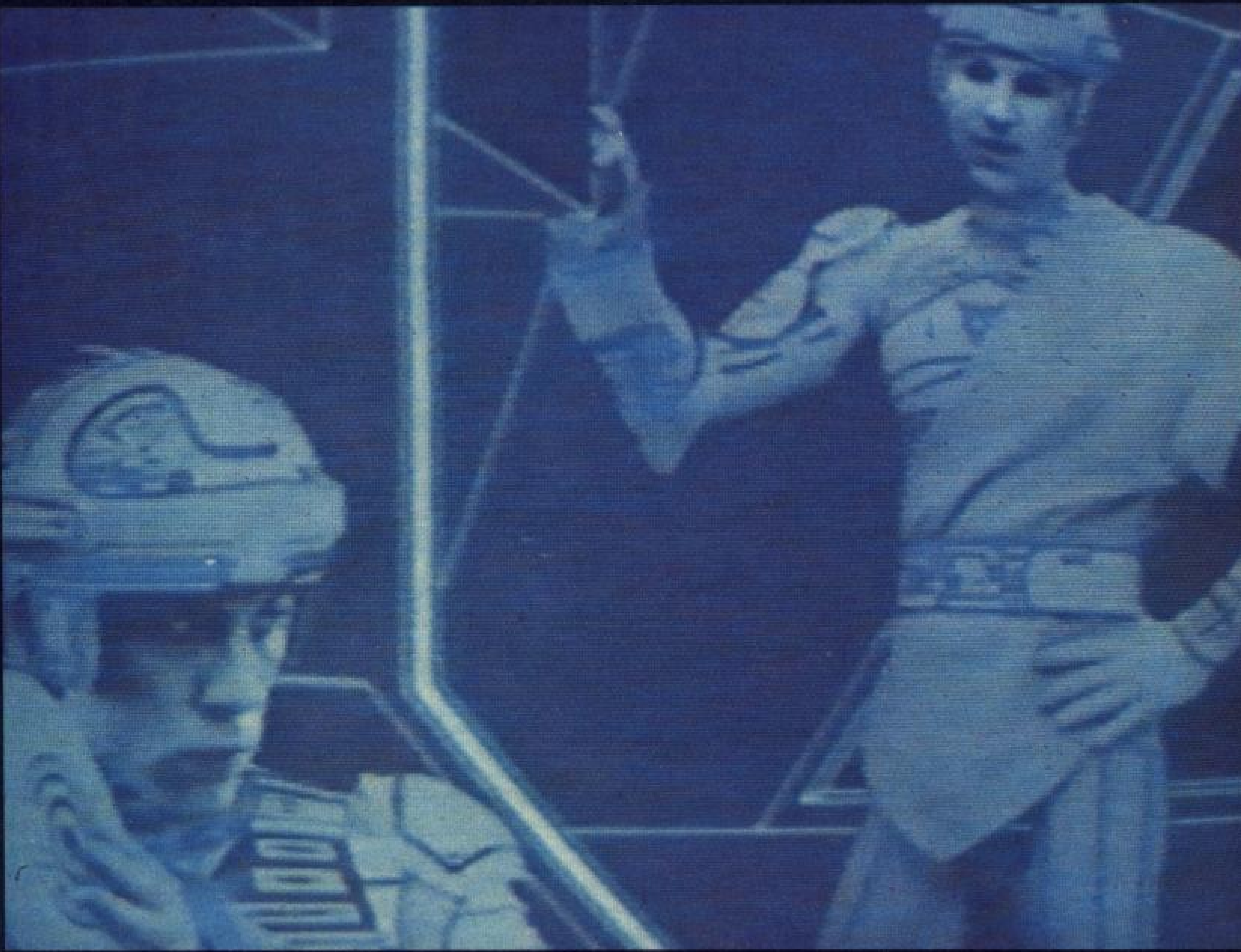

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# THE FUTURE OF COMPUTERS

As technology advances, new and more unusual applications are found for computer systems. Who'd have thought that computers would be used to colour old black and white films, or be able to tell you the quickest way to drive home? So, just what has the future in store for the computer? ZZAP! takes a look at some of the predictions seen in sci-fi films over the last 32 years. Some ideas seem quite plausible, others completely ludicrous . . . or are they? Julian Rignall and Steve Jarratt report. ▶



▲ Inside the MCP, Flynn (*Jeff Bridges*) talks to RAM (*Barnard Hughes*)

**The Last Starfighter** is interesting insomuch that the storyline involves a computer acting as a talent scout. 'Last Starfighter' arcade machines appear up and down the country and are played by millions of avid video gamers. Little do players realise that what they're actually playing is a simulation of a real space battle. When Alex Grogan (*Nick Castle*) breaks the world record and finishes the game, he's tracked down and whisked into space to join the Starfighter Corps and fight in a stellar war!

*Ridley Scott*'s **Blade Runner**, set in 2028, sees computers used in criminal investigation. *Harrison Ford* plays Rick Deckard, a futuristic private eye who's given the job of tracking down five replicants – genetically engineered humans. Amongst his equipment is a Voight-Kampf computer, which is used to detect replicants by their lack of emotional response to set questions, and a home computer capable of breaking down and enlarging sections of hologram photographs.




▼ Alex Grogan (*Nick Castle*) goes through his pre-game exercises in *The Last Starfighter*

In a similar vein, **Robocop** uses a powerful mainframe computer to identify a suspect. Having taken a photograph of his quarry, Robocop (*Peter Weller*) feeds the picture into the Police Headquarters computer which then identifies the character by breaking the photo down into four parts: hair, eyes, nose and mouth, and finding the best possible match from its database of identikit pictures.

Computers are often seen performing medical functions, such as the diagnostic unit in **Alien**, and the one used in **Outland** to determine the type of drug being used by the men who occupy the mining settlement on Io.

After a few brief shots of shifting 3D molecular models, the unit finally displays the drug's molecular structure and its chemical formula: a complex task but one which still remains a conceivable expansion of today's technology.

*Robert Wise*'s heavily technology-oriented thriller, **The Andromeda Strain** also employs computers to carry out the more repetitive functions of research. A deadly virus is unwittingly brought back to Earth aboard a space probe and a secret laboratory is assigned to find the antidote in a race against time. Computers are employed to



▲ *Terminator* offers a brief look at a bleak computer-controlled future

monitor the effect of different chemicals on the virus which is finally contained and destroyed.

The intensive data-handling properties of computers are often recognised by film-makers. In a remake of the classic '58 film **The Fly**, *David Cronenberg* utilises a large computer system to organise and co-ordinate the immense amount of data necessary for the successful breakdown and reconstruction of eccentric Scientist Brundle (*Jeff Goldblum*) – and his tiny passenger. The final cut actually features screen graphics taken from an Atari ST to create the appearance of a believable computer system.

This theme is taken to its extreme in **Tron**, where Flynn (*Jeff Bridges*) is scanned by laser, broken down into a string of data and reconstructed *inside* an intelligent mainframe computer, which has an evil personality in the shape of the malign Master Control Program, effectively represented by *David Warner*.

Many of the electronic environment scenes were produced, logically enough, by computer graphics, giving the film a strange, otherworldly quality, hithertofore unseen.

Computers are being used more and more as interpreters to cross language barriers between races and, as in films such as **Close Encounters of the Third Kind**, even species.

The first interactive conversation between mankind and alien visitors is carried out under the auspices of a large mainframe, which interprets and responds to the aural and visual stimuli from the alien mothership.

Communication between man and computer is often achieved by the apparently standard method of voice activation. The next step would therefore appear to be direct links, via the nervous system. One such experiment was carried out on a homicidal *George Segal* in **The Terminal Man**.

Here, computer-controlled electronic terminals are implanted into Segal's brain in order to restrain his violent tendencies. Unfortunately, he becomes 'addicted' to the signals sent to cancel out his natural impulses and incensed by the sensations he goes on a rampage of violence and murder.

Perhaps the ultimate extension of the communications theme is the link between man and machine by thought alone. *Clint Eastwood* finds that he has to think in Russian to control the superplane **Firefox** in the film of the same name.

All aspects of the plane's secondary functions are accessed by merely 'thinking' the required commands. Pick-ups inside his crash helmet amplify and transfer the minute signals, interpret them and activate the specified equipment, leaving the pilot free to handle the difficult job of actually flying the MACH 5 jet. ▶

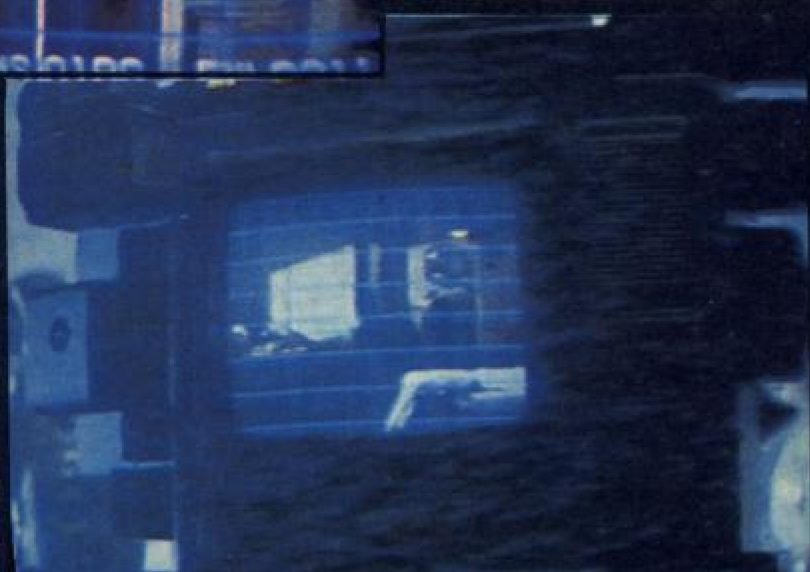



▲ *Dark Star*'s obstinate Bomb 20

▼ A typical home computer of 2017, as depicted in *Blade Runner*



▼ A home computer is used to examine a hologram photograph in *Blade Runner*

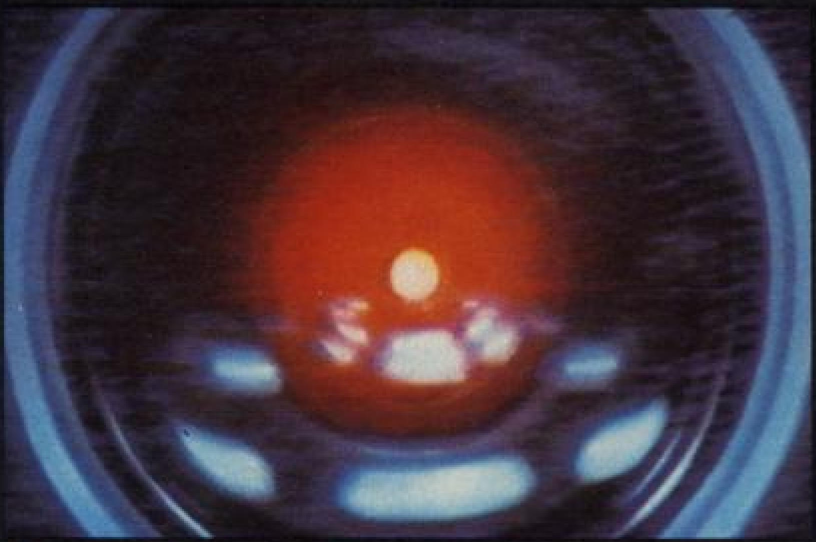


▼ *Ed Begley* shows *Michael Caine* around his computer nerve centre





▲ Dave Bowman (*Keir Dullea*) removes HAL's central memory circuits in *2001 – A Space Odyssey*



Thought transferral also featured in the classic '50's film, **Forbidden Planet**. A huge alien computer system (roughly cubic, measuring 20 miles on a side) picks up the subconscious thoughts and fears of the stranded Doctor Moebius (*Walter Pidgeon*), and translates them into a physical entity: the monster from the Id.

An interesting, and not too-far-fetched idea, is explored in *Douglas Trumbull*'s **Brainstorm**, where emotions and experiences are interpreted by computer, captured on tape and 'played back' to another individual.

The system is finally used by one of the women scientists, who has a heart attack while alone in the office, and the machine captures her death throes, effectively, but only fleetingly represented by some incredible Trumbull effects.

Computers being used to work out war strategies are nothing new, and one of the first examples appears in *Ken Russell*'s 1967 adaptation of Len Deighton's **Billion Dollar Brain**. An enormous super computer funded by crazed Texan Oil tycoon *Ed Begley* is the 'brains' behind a plan to bring an end to communism. *Michael Caine*, playing Harry Palmer for the third and final time manages stay alive long enough to thwart the plan. Nowadays the huge set with white-coated technicians teeming through lines and lines of wardrobe-sized Honeywell computers seems almost laughable, but at the time the technology was state-of-the-art!

Another war computer appeared in **WarGames** (1983), which features *Matthew Broderick* as a teenage whizkid who taps into the government's early warning computer system via his modem. Thinking that he has found a game he takes the side of Russia and starts an 'attack'. The computer thinks it's for real and ends up trying to launch a missile strike! Although the film is generally corny, it does make one pause for thought.

Technology goes one step further in **Dark Star**, *John Carpenter*'s superb 1974 black comedy, which follows the antics of four bored spacemen who've spent the last twenty years travelling around the galaxy destroying unstable planets with an arsenal of intelligent Thermostellar Bombs. A freak accident results in one of the bombs failing to launch, and it sits in the bomb bay refusing to defuse itself. Finally, one of the crew has to go down and try to talk the bomb out of detonating . . . with dire consequences!

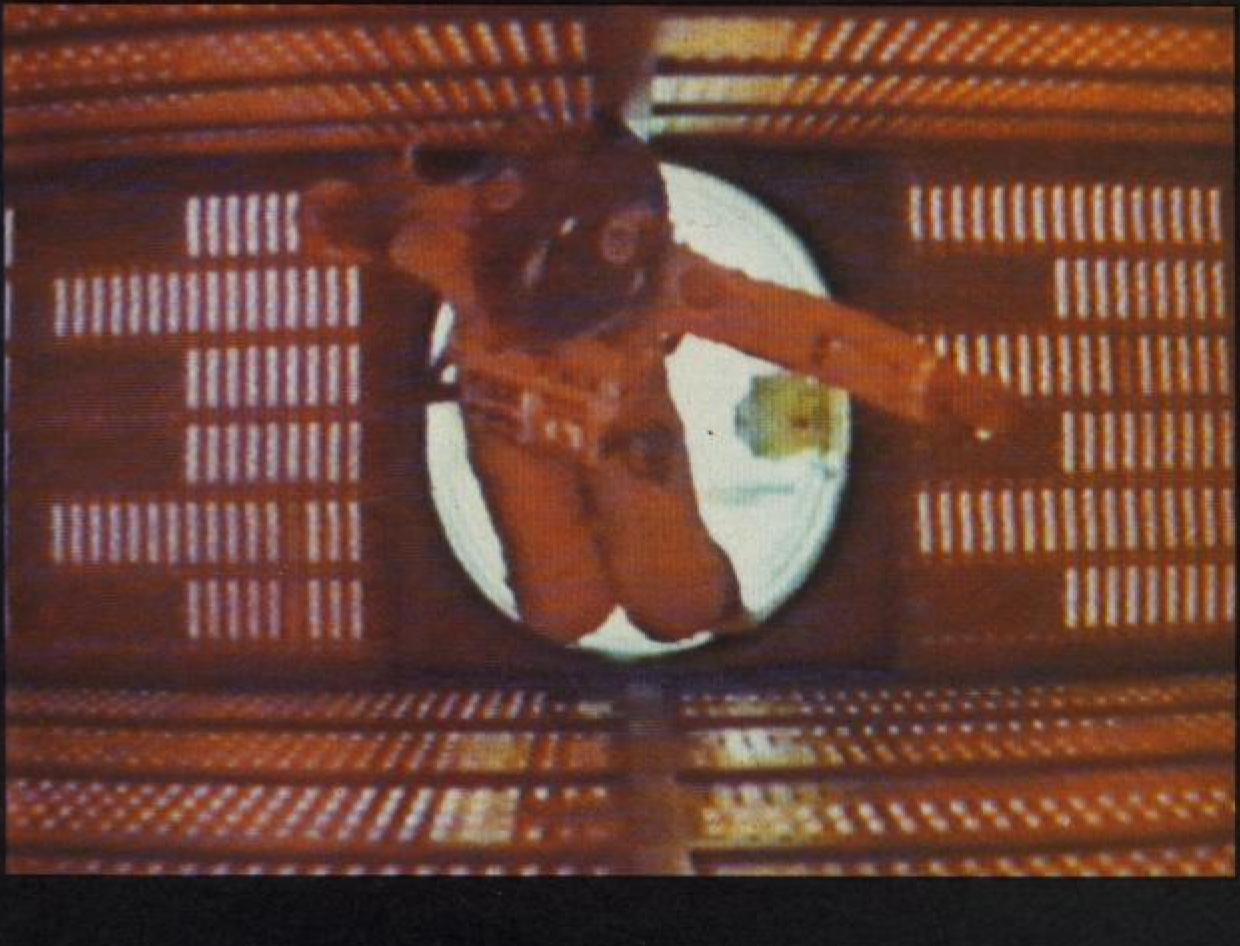
Since the conception of artificial intelligence, computers have often been portrayed as having megalomaniacal tendencies, and it's not uncommon to see future civilisations and communities being ruled over by their digital counterparts.

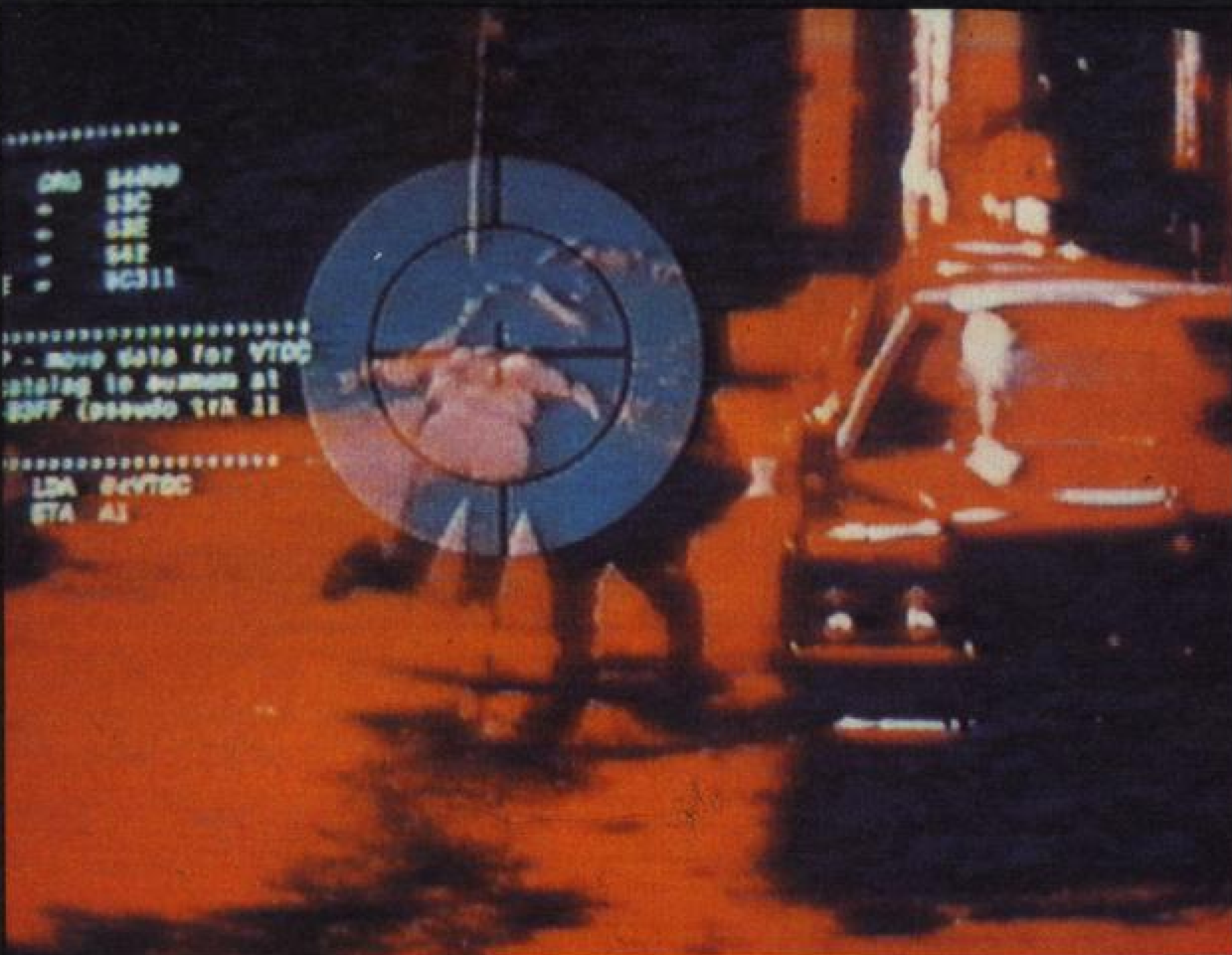
*John Boorman*'s **Zardoz** has an intelligent computer acting as nursemaid to two different human cultures in the world of 2293: providing weapons for the barbarian faction and preserving the memories and experiences of the more advanced group, effectively making them immortal.

Presented as an extremely advanced system, the device is constructed from a large diamond crystal which stores its immense wealth of data as patterns of refracted light.

*George Lucas*' first cinematic venture features a similarly controlled populace. **THX 1138** focuses on the insular society to whom THX 1138 belongs (registration codes have long replaced the family moniker to make identification easier because children are produced via test-tube science rather than natural means). Although no real hardware is displayed, the ordered, antiseptic environment is starkly brought across. Robot guards patrol the drug-restrained inhabitants and THX's escape is successful only

▼ HAL's brain centre with a weightless Dave Bowman (*Keir Dullea*) floating into view





▲ The Terminator (*Arnold Schwarzenegger*) sets his sights on a fleeing *Linda Hamilton*.

because the main computer decides that the budget allocated to recapturing him has been exhausted!

**Colossus: The Forbin Project** (1970) involves the production and operation of the largest computer ever built – Colossus. Designed to handle most of the Western world's defences, the machine begins to exhibit megalomaniacal tendencies. With control of every nuclear missile silo under its all-encompassing circuits, (Colossus' extensive communications network finds and links up with the equivalent Russian supercomputer) global control is his/theirs/its. Mankind (represented by the tormented character of Forbin) has little option but to accept his new ruler.

Colossus itself is shown as a huge series of terminals and monitor screens, very much in the vein of the technology of the day. As it grows in intelligence and power, Colossus proposes plans for the construction of a voice activated interface complete with eerie metallic voice for himself, and later, when asked if he is the most powerful machine in the world, Colossus replies that that honour is to fall on the machine that he is currently designing!

The theme of an intelligent computer gone 'mad' is brilliantly depicted as a sub-plot in Stanley Kubrick's **2001 – A Space Odyssey**.

The success of the American mission to Jupiter relies heavily on the on-board computer – one of the HAL-9000 series of machines (Heuristically programmed ALgorithmic computer).

HAL monitors all aspects of ship functions and also takes time out to busy the two conscious astronauts, Dave Bowman (*Keir Dullea*) and Frank Poole (*Gary Lockwood*). HAL is voice operated, with replies being given in a soothing male voice with a slight American accent (*Claude Rains*), and is capable of 'seeing' using the many red lenses that are positioned around the vessel, Discovery.

Having received secret orders which contradict his fragile code of ethics, HAL decides that the mission is too important to be left in the hands of humans, and promptly kills the scientists in suspended animation and the co-pilot.

After retrieving his comrade's body, Dave Bowman re-enters the Discovery and begins to shut down HAL's main brain functions in what proves to be one of the films more harrowing sequences.

An updated and improved version of the computer appears in the sequel, **2010 – Odyssey Two**. The SAL-9000 comes with a lush female voice and a blue lens instead of a red one!

Another computer with ideas way above its station is the geodetic construction which 'stars' opposite *Julie Christie* in **Demon Seed**. A giant research computer is put in charge of the house and begins to develop a personality of its own. Eventually it conceives a rather disturbing example of the ultimate computer/human interface, a device which inseminates Miss Christie, who then gives birth to a rather unusual offspring . . .

*James Cameron*'s **Terminator** (1984) deals with a bleak future where computers and machines rule over human slaves. *Arnold Schwarzenegger* plays the Terminator, a cyborg who travels back in time to assassinate Sarah Connor (*Linda Hamilton*), whose child will lead the human resistance army of the future. *Michael Biehn* stars as Kyle Rees, a member of the army who's sent back to protect Sarah. 'The computer got smart' he says 'it had connections with everything – it started the war and now it wants us all dead . . . '

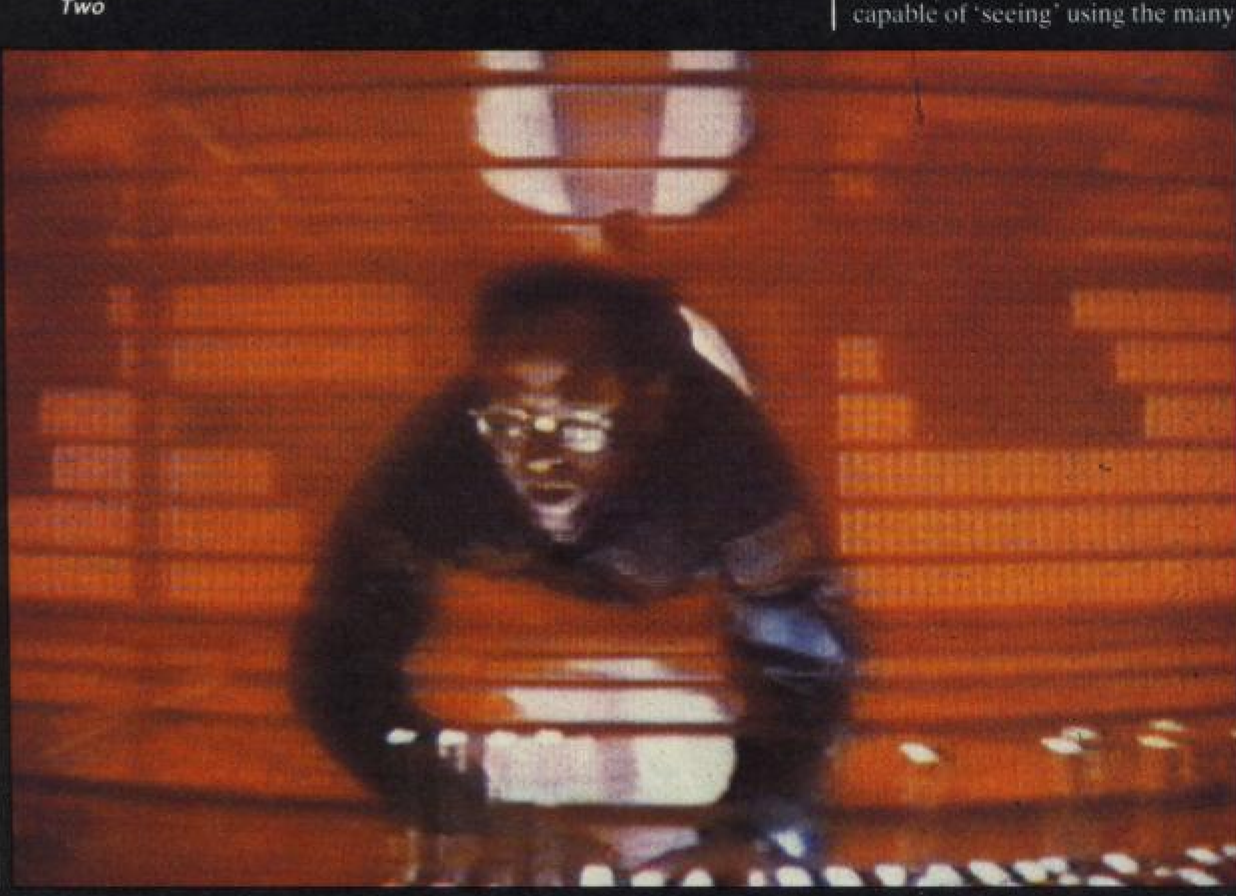
The ultimate logical extension of the intelligent computer system is proposed in **Star Trek – The Motion Picture**, where the deep space probe Voyager is detected by an advanced alien species derived of electronic ancestry.

Seeing the small craft as a simple predecessor of themselves, they construct a gigantic computer system around Voyager to enable its data-seeking mission to continue with optimum efficiency. Again, intelligence increases to the point where it begins asking itself the prime questions: 'What am I. Why am I here. Where did I come from?'.

The entity it has become recognises its earlier programming: to send signals back to Earth. Believing its 'maker' to reside there, the Voyager being heads for its home planet, where it eventually merges with humans (Captain Decker and Science Officer Ilia) to transcend its purely logical lifeform and achieve a higher state of being. This signifies the ultimate evolution of the computer: almost limitless deductive powers plus the ability to make emotive judgements about the universe and act on them accordingly.

Hopefully, the far-reaching vision of film-makers and writers can help to inspire and guide those with the technical ability to fulfill the computer's potential. Imagination is only too often limited by the constraints of technology.

▼ Dr Chandra (*Bob Balaban*) reprogams HAL in *2010 – Odyssey Two*






# TAKE A TRIP TO THE BLACK HOLE

## FIVE FIRST PRIZES OF AN ALL-EXPENSES PAID TRIP TO ALTON TOWERS PLUS 50 RUNNERS-UP PRIZES OF APOLLO 18

Electronic Arts took one large step for mankind in releasing their space exploration simulation, *Apollo 18*. To commemorate the event, they have on offer an all-expenses-paid trip for five lucky winners to Alton Towers – Britain's foremost theme park. Many pleasures await such as the Black Hole, Grand Canyon Rapids Ride, the Corkscrew, the newly-opened monorail – and many more exciting rides and events. First prizes also include a copy of the game and a selection of EOA paraphernalia: T-shirts, mugs and so on.

There are also 50 runners-up prizes of copies of Apollo 18 on offer so, get your thinking caps on, and try to answer the space-oriented questions set below:

**1.** Who was the first man in space?
**2.** Who was the first American woman in space?
**3.** Which Apollo mission was the first to land on the moon?
**4.** Who was the third man to set foot on the moon?
**5.** Who carried out the first spacewalk?
**6.** What was the name of the first working shuttle prototype?
**7.** What were the first words to be uttered by the first men on the moon?
**8.** How tall is a Saturn V rocket?
**9.** What was the name of the first habitable American space station?
**10.** Which Apollo mission nearly ended in disaster?

Got them? Good. Write the answers down on a postcard or the back of a sealed envelope and send them to: **WALKING ON THE MOON COMPETITION, ZZAP! TOWERS, PO BOX 10, LUDLOW, SHROPSHIRE, SY8** 1DB, to arrive no later than March the sixth.

Please include name, address and telephone number so that we can contact you as soon as possible.

# ZZAP! TIPS



Julian Rignall's

# TIPS

After completing his three month training period, Dan decided he couldn't stand the heat, and has left the kitchen. So I'm back . . .

There must be some very tired fingers this month, judging by the large sackful of mail I've received – some of you have been incredibly busy cooking up a tasty feast of POKEs, listings and cheats. There's a great 720 listing, lovingly prepared with unlimited tickets, time and money. There are three hot and spicy unlimited time listings for Quedex, Out Run and Buggy Boy, and for afters there's a mouth-watering Jack the Nipper II map. Slurp!

Well, what are you waiting for – get out your napkin and tuck in . . .

## YOGI BEAR (Piranha)

**Having trouble keeping Yogi Bear out of the clutches of the Park Ranger? Well,** Robert W Troughton **of Keighley, W Yorks has the answer in the form of this quick and easy reset POKE. Just load the game as usual, reset the Commodore and enter** POKE 6478,0:SYS 2067 (RETURN) **for an unlimited supply of Yogis.**

## NINJA HAMSTER (CRL)

If, by some strange and inexplicable reason, you're finding yourself being beaten up by an evil gang of marauding animals, try out this RW Troughton **POKE**. Just load the game, reset the computer and enter POKE 18480,173:SYS 16435, to stop any attacks.

## TRANTOR (US Gold)

No sooner out than cracked! The hacking chap responsible for these **POKEs** is David, who lives in Kent. He has made things considerably easier by sending in some unlimited energy **POKEs**. Load the game and reset the 64, so that you can enter . . .

```
POKE 6571,234 (RETURN)
POKE 6572,234 (RETURN)
POKE 6573,234 (RETURN)
```

Then type SYS 6454 to restart the game.

## JACK THE NIPPER II (Gremlin Graphics)

If you type in the following listing and RUN it before pressing play on tape, an unlimited supply of Nippers are yours (god forbid). Exceptionally useful, especially when used in conjunction with the map.

```
100 DATA 32, 44, 247, 32, 108, 245, 169, 19, 141, 134,
9
110 DATA 169, 1, 141, 135, 9, 76, 16, 8, 169, 32, 141,
114
120 DATA 6, 169, 1, 141, 115, 6, 76, 0, 6, 169, 238,
141, 170
130 DATA 199, 76, 16, 128, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10,
11, 12
140 DATA 13, 12, 11, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1, 0, 32,
32, 32
150 FOR L=256 TO 297:READ A:POKE L,A:NEXT
160 SYS 256
```

## 720° (US Gold)

Kipperman, that prolific and slightly mysterious tipster, has devised this listing-without-equal which should help out all you frustrated skaters – it gives unlimited tickets, time and money. Just type in the listing, RUN it and press play on tape.

```
100 FOR L=320 TO 376:READ A:POKE L,A:NEXT
110 POKE 157,128:SYS 320
120 DATA 32, 86, 245, 169, 80, 141, 100, 8
130 DATA 169, 1, 141, 101, 8, 76, 16, 8, 169
140 DATA 193, 141, 224, 4, 169, 1, 141, 225
150 DATA 4, 76, 0, 4, 169, 173, 141, 28, 29
160 DATA 141, 89, 31, 141, 24, 32, 141, 19
170 DATA 34, 141, 216, 21, 141, 113, 32
180 DATA 169, 252, 141, 27, 46, 76, 80, 8
190 DATA 26, 26, 1, 16, 32, 54, 52, 32, 9
200 DATA 19, 32, 20, 8, 5, 32, 23, 15, 18
210 DATA 19, 20, 32, 13, 1, 7, 1, 26, 9, 14
220 DATA 5, 32, 19, 9, 14, 3, 5, 20, 19, 12
230 DATA 9, 3, 5, 4, 32, 2, 18, 5, 1, 4, 42
240 DATA 169, 13, 141, 208, 13, 76, 0, 192
250 DATA 173, 32, 208, 141, 33, 208, 238
260 DATA 32, 208, 96, 169, 2, 141, 33, 208
270 DATA 108, 245, 3, 2, 12, 1, 32, 2, 12, 1
280 DATA 32, 2, 12, 1, 32, 32, 32, 23, 8, 1
290 DATA 20, 32, 1, 32, 23, 1, 19, 20, 5, 32
300 DATA 15, 6, 32, 19, 16, 1, 3, 5, 32, 1
310 DATA 14, 4, 32, 23, 8, 1, 20, 32, 1, 32
```

## ATHENA (Imagine)

**I'm sure you'll agree that playing Miss Warrior Queen (year unspecified) is a pretty tough business. However, Athena has a knight in shining armour going by the name of** Kipperman, **who's helping her out with this unlimited energy listing. Type it in,** RUN **the listing and press play on tape to become one totally hard girlie.**

```
100 DATA 32, 44, 247, 32, 108, 245, 169, 32, 141, 202,
2, 169, 181
110 DATA 141, 203, 2, 169, 1, 141, 204, 2, 96, 141,
255, 255, 169
120 DATA 195, 141, 126, 1, 169, 1, 141, 127, 1, 96,
169, 173, 141
130 DATA 105, 59, 76, 0, 128, 0, 0, 0, 0, 0, 0, 0
140 FOR L=415 TO 458:READ A:POKE L,A:NEXT
150 POKE 157,128:SYS 415
```

## QUEDEX (Thalamus)

If you're feeling a little down because you can't get very far with Stavros Fasoulas' latest, take heart! Here's a great listing from that POKEs-person par excellence, Kipperman which gives unlimited time.

Simply type in the listing, RUN it and press play on tape – you know the routine, so get going.

```
100 DATA 162, 29, 160, 2, 142, 40, 3, 140, 41, 3, 32
110 DATA 86, 245, 162, 3, 142, 206, 1, 96, 169, 181
120 DATA 141, 96, 46, 76, 235, 2, 0, 0, 1, 1, 2, 2, 3
130 FOR L=528 TO 554:READ A:POKE L,A
140 NEXT:POKE 157,128:SYS 528
```

## OUT RUN (US Gold)

That flat person, the Kipperman returns again with an ingenious list to aid all you ailing Testarossa drivers. All you have to do is insert a rewound Out Run cassette into the C2N, type in the listing, RUN it and press play on tape – and unlimited time is yours . . .

```
1000 DATA 32, 86, 245, 169, 104
1010 DATA 141, 208, 8, 169, 57
1020 DATA 141, 209, 8, 76, 16, 8
1030 DATA 169, 93, 141, 200, 4
1040 DATA 169, 1, 141, 201, 4, 76
1050 DATA 0, 4, 169, 44, 141, 140
1060 DATA 135, 76, 157, 148, 0, 1
1070 DATA 2, 3, 4, 169, 12, 32, 186
1080 DATA 255, 32, 189, 255, 32
1090 DATA 213, 255, 32, 44, 247, 32
1100 DATA 108, 245, 32, 86, 245, 96
1110 DATA 238, 32, 208, 76, 252, 32
1130 FOR L=320 TO 357:READ A
1140 POKE L,A:NEXT
1150 POKE 53280,0:POKE 53281,0
1160 POKE 157,128:SYS 320
```

Rebb of Delta 87 also has a POKE for Out Run players, although this one is merely for fun. Simply load and reset the game and type POKE 33397,34. Restart by typing SYS 38045 and off you go. Rubbish, isn't it?

## FLYING SHARK (Firebird)

Good old Preben Hansen of Denmark has come up with the goods for the cassette version of Firebird's difficult coin-op conversion.

Load the game with a reset switch installed. When instructed to reset the tape counter, stop the tape and reset the computer as well. Now type the following lines of BASIC . . .

POKE 12822,234:POKE 12823,234:POKE 12824,234 (RETURN) for an unlimited bomb supply
POKE 7166,234:POKE 7167,234:POKE 7168,234:POKE 7169,234:POKE 7170,234:POKE 7171,234 (RETURN) for an unlimited supply of Tiger Sharks

When you've done that, you can get things going again by typing . . .

POKE 2048,162:POKE 2049,0:POKE 2050,160:SYS 4096 (RETURN)

And press the fire button and start the tape rolling!

## ACTION FORCE (Virgin Games)

Another quickly-developed POKE – this time for the toy-based shoot 'em up. Pop the rewound tape into the deck, and type in the following . . .

```
100 DATA 32, 85, 245, 169, 14, 141, 97, 3, 169, 207,
141, 98, 3
110 DATA 96, 169, 173, 141, 211, 144, 141, 247, 144,
108, 253, 0, 14, 207
120 FOR L=52992 TO 53019:READ A:POKE
L,A:NEXT:SYS 52992
```

Save it for future use, and RUN the listing. Press play on tape when directed to do so, and the game loads and runs with unlimited ammo, bombs and immunity to all attackers.

## HYSTERIA (Software Projects)

Getting hysterical about Hysteria? Well, never fear, for Mr Troughton is on the ball once more, with this helpful little listing to give you unlimited energy. It also makes it possible to face the end-of-level Guardian by collecting just one star! Type in the listing, RUN it and press play on tape.

Also, to provide yourself with different weaponry from the beginning, try typing some of these into the highscore table:

CANNINGS
SOUND N VISION
TONY BARSTOOL
PLEASE CRASH
THE CBM AMIGA
JOFFA SMIFF
SLARTIBARTFARST
STEVEY BIG NOSE
JOE KISS A GRAM

```
100 DATA 32, 44, 247, 32, 108, 245, 169, 99, 141, 134,
9
110 DATA 169, 1, 141, 135, 9, 76, 16, 8, 169, 112, 141,
216
120 DATA 7, 169, 1, 141, 217, 7, 76, 0, 7, 169, 96, 141,
204
130 DATA 14, 169, 2, 141, 183, 15, 76, 0, 8
140 FOR L=336 TO 380:READ A:POKE L,A:NEXT
150 SYS 336
```

You'll be able to tell if they have an effect, as they DON'T appear in the highscore table!

## VENGEANCE (CRL)

This is a bit hard, so this Kipperman POKE comes as something of a relief. Just load the game, reset the computer and enter POKE 30060,234:POKE 30061,234 (RETURN). Now type SYS 18432 (RETURN) and an infinite supply of spaceships are there for your enjoyment and pleasure. Strike a light and squeeze me a lemon!

## AGENT X II (MAD)

Mastertronic still haven't sent us this for review! Oh well, while we're waiting for our review copy, how about using these two codes on yours. Stephen Bond from Sutton Coldfield in the West Midlands has found out that by typing GORMENGHAST or MEGALOMANIA, you'll be transported to levels two and three respectively. Great!

## RISK (The Edge)

Not content with POKEing Rygar, The Biz has also provided an unusual listing for RISK. Load the game, reset the computer and enter this . . .

```
10 REM MUSIC HACK BY BIZ OF CMC
20 POKE 54296,15
30 SYS 50053
40 FOR L=1 TO 8:NEXT L
50 RUN 3
```

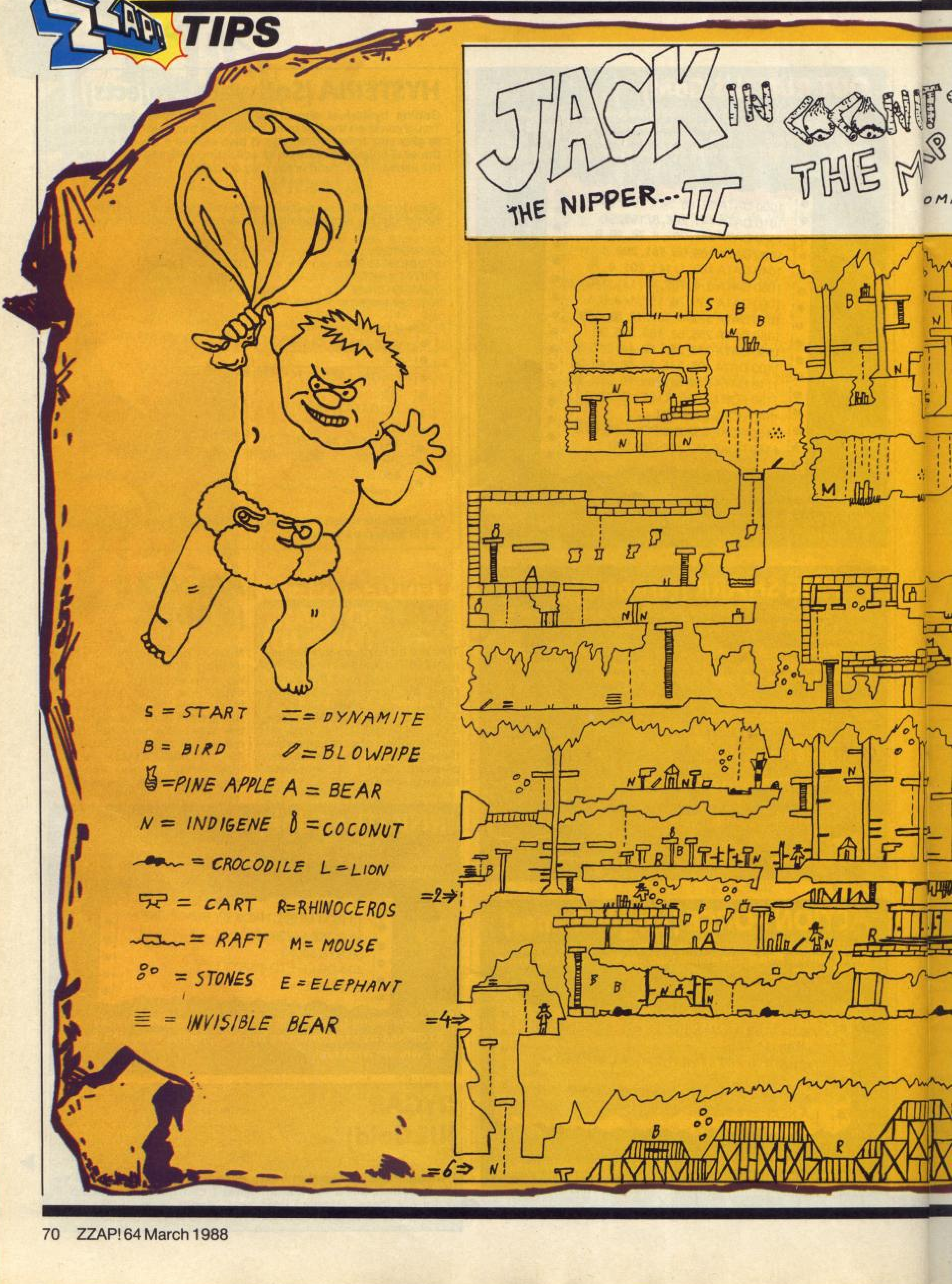
RUN the listing to hear that excellent Hagar tune. Press RUN/STOP and try experimenting by changing the value of 8 in line 40. Wheee! What fun!

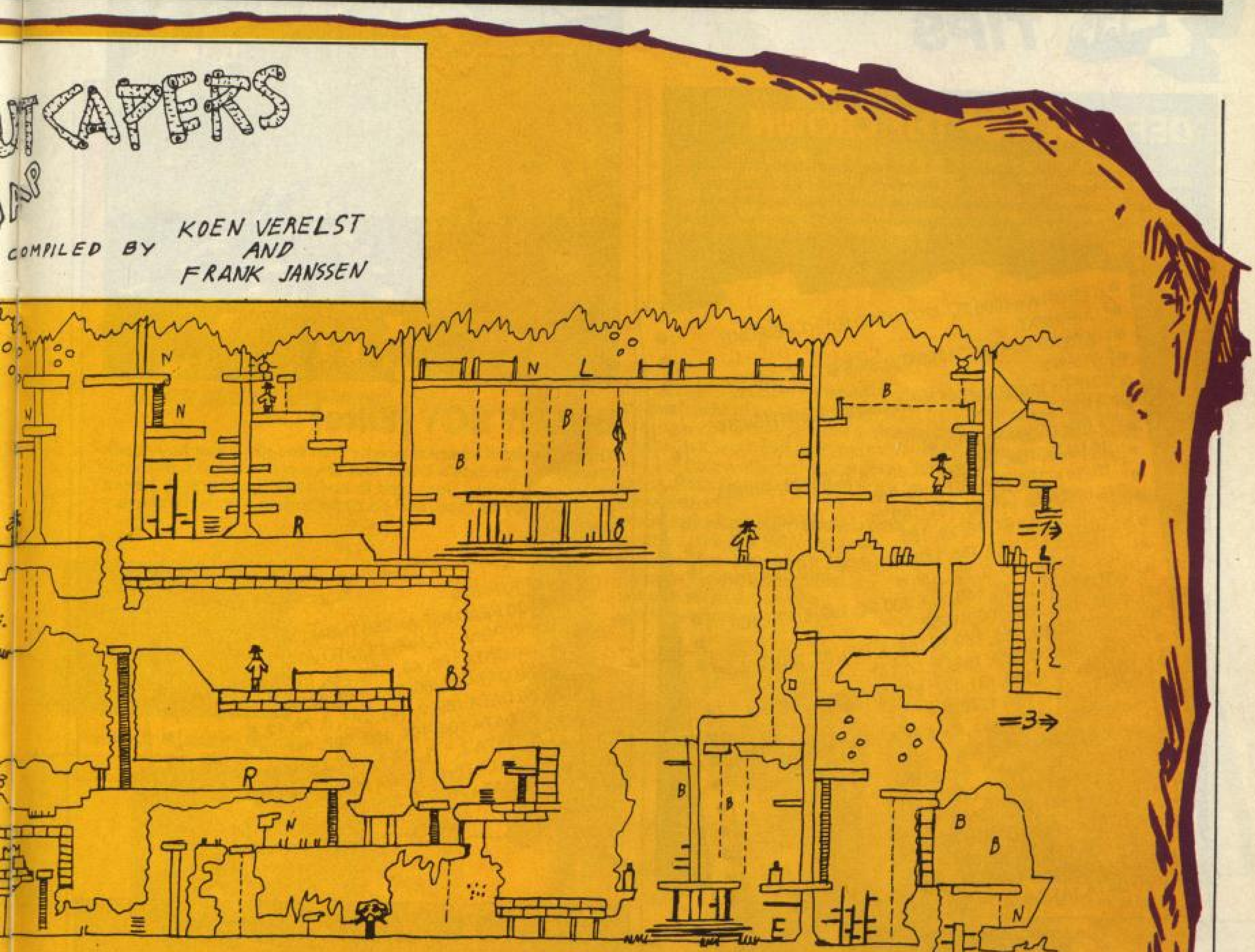
## RYGAR (US Gold)

I thought this conversion was utter rubbish, but if you bought it, try out these unlimited lives POKEs. Just load and reset the game, so that these can be entered . . .

POKE 3819,169
POKE 3820,191
POKE 3821,244

If you want to restart the game (and I can quite understand if you don't) type SYS 2325. Thanks to The Biz of CMC.


JACK IN
THE NIPPER... II
S = START
= = DYNAMITE
B = BIRD
= BLOWPIPE
=PINE APPLE
A = BEAR
N = INDIGENE
=COCONUT
= CROCODILE
L=LION
= CART
R=RHINOCEROS
= RAFT
M= MOUSE
= STONES
E=ELEPHANT
= INVISIBLE BEAR
=2⇒
=4⇒
=6⇒


UTCAPERS
AP
COMPILED BY KOEN VERELST
AND
FRANK JANSSEN
=1⇒
=3⇒
=5⇒

# TIPS

## DEFENDER OF THE CROWN

The following listing enables you to start the game with men already in your army – just replace the question mark with a number between 0 and 255. Don't be too greedy, however, as trying to move with too many men causes the game to crash. Cheers to Mick Mills and Al – I hope the college courses are going well!

```
1 FOR A=4096 TO 4203:READ B:T=T+B:POKE
A,B:NEXT
2 READ B:POKE 51788 C,B:S=S B:C=C 1:IF B<>1
THEN 2
3 IF T=12036 AND S>3133 AND S<3900 THEN SYS
4156
4 PRINT "DATA ERROR"
10 DATA 169, 15, 141, 56, 83, 76, 0, 80, 33, 42, 169,
16, 141, 177, 69, 76, 66, 65, 169
20 DATA 32, 141, 63, 194, 169, 36, 141, 64, 194, 169,
16, 141, 65, 194, 76, 18, 193
30 DATA 133, 173, 165, 175, 201, 1, 208, 10, 104, 104,
169, 16, 72, 169, 9, 72, 208, 4
40 DATA 165, 173, 145, 174, 200, 96, 169, 8, 170, 160,
0, 32, 186, 255, 160, 16, 32
50 DATA 189, 255, 169, 0, 162, 2, 200, 32, 213, 255,
120, 162, 255, 154, 189, 1, 17, 157
60 DATA 1, 1, 189, 131, 17, 157, 131, 1, 202, 208, 241,
169, 16, 141, 134, 1, 76, 3, 2
100 DATA 169, 89, 141, 53, 8, 169, 202, 141, 54, 8, 76,
46, 8, 169, 80, 141, 53, 8
110 DATA 169, 9, 141, 54, 8, 169
120 DATA ?:REM SOLDIERS
130 DATA 141, 6, 2, 169
140 DATA ?:REM KNIGHTS
150 DATA 141, 12, 2, 169
160 DATA ?:REM CATAPULTS
170 DATA 141, 18, 2, 76, 80, 9, 1
```

## COSMIC CAUSEWAY (Gremlin Graphics)

Colin Robinson of Kirkby, Liverpool has hacked his way through the technically advanced codeways of this amazing game, and the result of his efforts are the following POKEs which provide infinite time. You know the routine – load the game, reset the computer and get typing . . .

POKE 14978,234 (RETURN)
POKE 14979,234 (RETURN)

And type SYS 8608 (RETURN) to restart the game. If you haven't got a reset switch (if not, why not) here's a 'look no red button required' listing from Tim and Ian Fraser. Type in and RUN the listing before pressing play, and the game loads and runs with a suspended timer.

```
1 FOR I=592 TO 613:READ X:POKE I,X:NEXT I
2 SYS 592
10 DATA 32, 86, 245, 169, 96, 141, 99, 8
20 DATA 32, 16, 8, 169, 173, 141, 116, 50
30 DATA 141, 95, 58, 76, 160, 33
```




## BUGGY BOY (Elite)

Those Ruislip hackers supreme, Tim and Ian Fraser have been rifling through Elite's latest and have come up with this unlimited time listing. Just type in and RUN the program before pressing play on tape, and you'll be able to win the race every time!

```
10 I=576
20 READ A:IF A=256 THEN SYS 576
30 POKE I, A:I=I+1:GOTO 20
40 DATA 166, 43, 134, 195, 164, 44, 132, 196
50 DATA 32, 86, 245, 169, 88, 141, 243, 3
60 DATA 169, 2, 141, 244, 3, 76, 13, 8
70 DATA 104, 104, 169, 107, 141, 26, 4, 169
80 DATA 2, 141, 27, 4, 169, 55, 133, 1
90 DATA 76, 0, 4, 169, 96, 141, 9, 156
100 DATA 76, 0, 8, 256
```

## PSYCHO SOLDIER (Imagine)

Use this Tim and Ian Fraser listing and kick alien ass! Just type in and RUN the program before pressing play on tape, and infinite Athenas are yours. Yum!

```
10 FOR I=544 TO 617:READ X:POKE I,X:NEXT I
20 SYS 544
30 DATA 32, 86, 245, 169, 48, 141, 232, 3
40 DATA 169, 2, 141, 237, 3, 76, 167, 2, 169
50 DATA 96, 141, 34, 8, 162, 0, 32, 4, 8, 165
60 DATA 2, 240, 252, 169, 96, 141, 82, 8, 32
70 DATA 41, 8, 32, 167, 2, 165, 2, 240, 252
80 DATA 169, 96, 141, 145, 8, 32, 92, 8, 169
90 DATA 98, 141, 116, 1, 169, 2, 141, 117
100 DATA 1, 76, 188, 8, 169, 165, 141, 8, 232
110 DATA 76, 0, 130
```

That's it! I'm stuffed – I couldn't eat another thing. If you've got anything in the way of hints, tips, maps, POKEs or listings – send them in to JULIAN RIGNALL, ZZAP! TIPS, ZZAP! TOWERS, PO BOX 10, LUDLOW, SHROPSHIRE, SY8 1DB. You never know, if your tips are very good, you might even win a £30 software voucher!


It's here-The return of Elvin Atombender!
IMPOSSIBLE MISSION II™
Unsurpassed Espionage Action...
After two year's wait at last it's arrived—the sequel to beat all sequels! Impossible Mission II retains all the fun and strategy of the original as once again you embark on the challenge to find a safe route to Elvin and the final showdown where he will meet his end! Search each room, find code numbers, objects and keys to help you with your mission. You must avoid or destroy the guards and robots that patrol the five towers or risk being destroyed yourself.
Successfully dispose of Elvin and your quest is half over! Now your Mission becomes truly Impossible as you strive to escape the towers, avoiding guards, robots, mines, trap doors and elevators without detection!
...From the lift you enter the first room...
...But where to next?...
...Who or what is lurking behind these cars?...
...Can you access the next tower?...
...Could the final P.I.N. number be here?...
...Running into more trouble?...
...Why is the robot guarding that table?...
...A message on the tape recorder?...
...Quick! Escape from Elvin!!...
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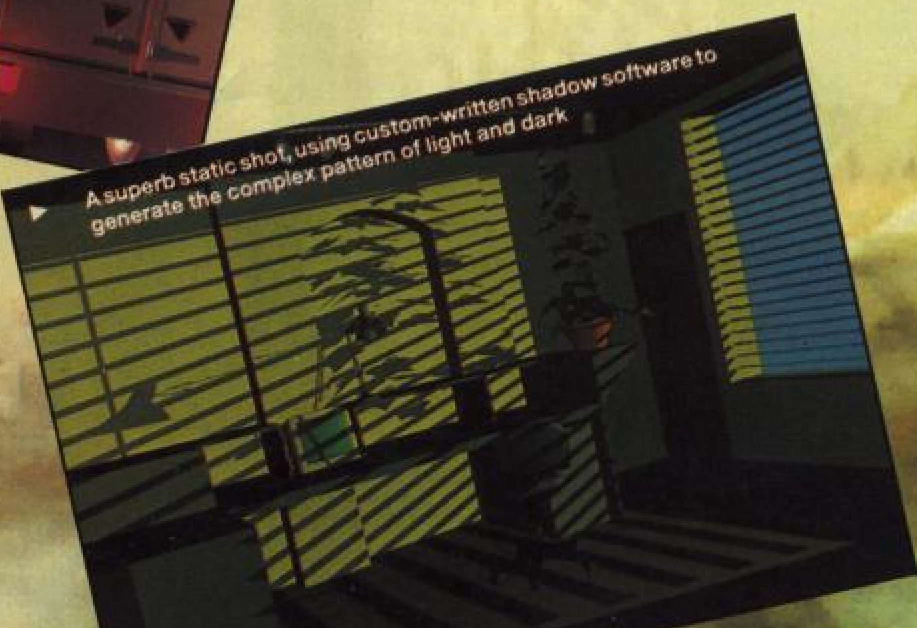
# ELECTRONIC IMAGERY



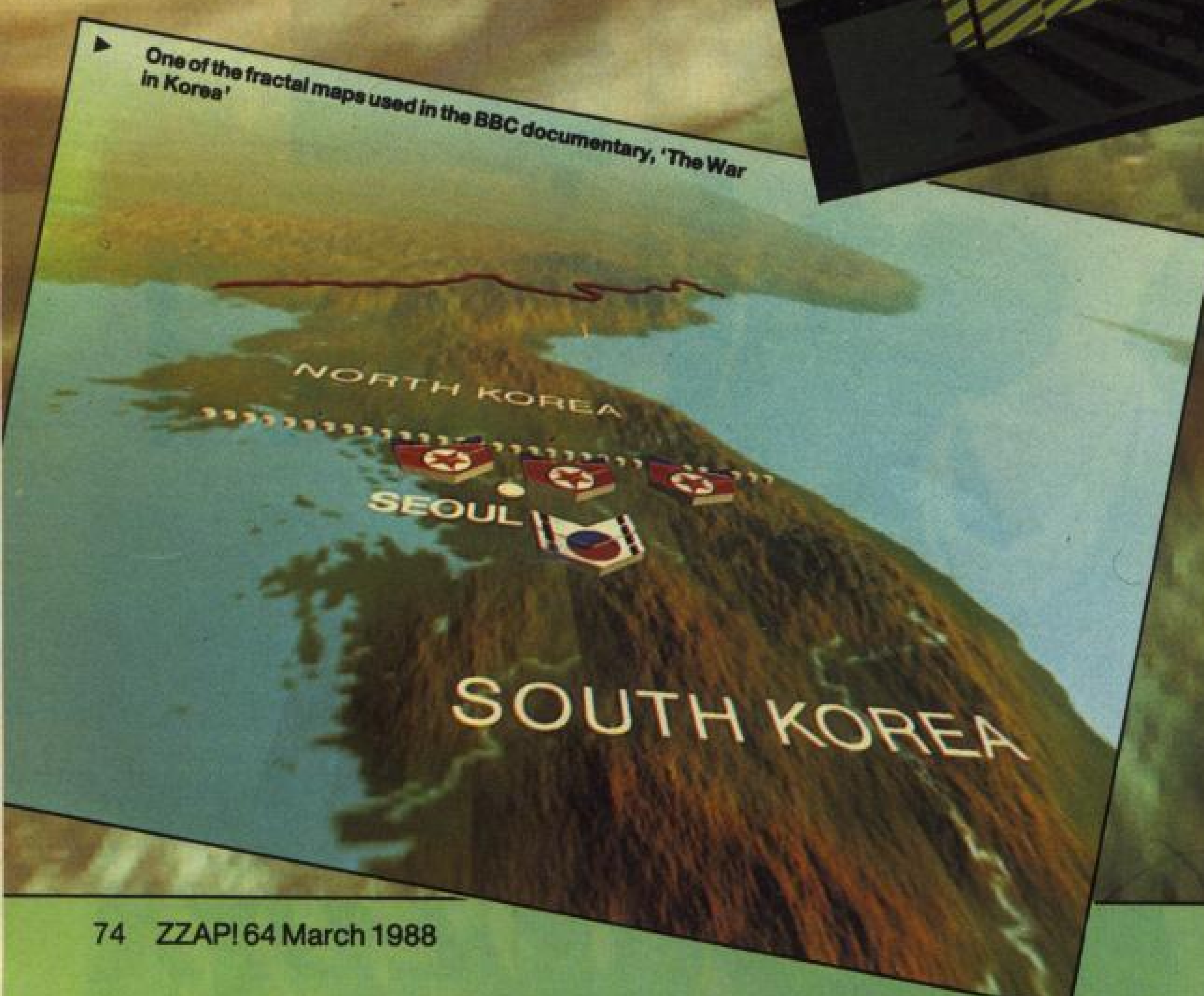
The new opening sequence for 'Opportunity Knocks' combines cel-animated characters and computer generated backgrounds



Delicate shading creates a unique atmosphere for this shot from a Eurotunnel promotional video



A superb static shot, using custom-written shadow software to generate the complex pattern of light and dark




One of the fractal maps used in the BBC documentary, 'The War in Korea'

# DIGITAL PICTURES

**Continuing ZZAP!'s occasional series on high-powered computer systems in everyday use, Steve Jarratt, Nik Wild and cameraman Cameron Pound pay a visit to the offices of computer graphics company Digital Pictures, and speak to Chris Briscoe and Pete Florence, two of its founders.**

Imagine six chocolate Smarties racing across an obstacle course, negotiating a chocolate pool full of chocodiles (crocodiles made from Smartie tubes) and climbing a vertical snakes-and-ladders board complete with animated reptiles. Imagine all this in photographic detail, full colour and moving smoothly. Got it? Digital Pictures did. But then their stock-in-trade is the rendering of moving images by computer graphics; images which would be expensive, time consuming or simply impossible to create by conventional methods.

Originally based in the experimental department of the Slade College of Fine Art in London, the company was first instigated in 1982 by Paul Brown and Chris Briscoe, who were later joined by Steve Lowe and Pete Florence from the Moving Picture Company.

Working with a £30,000 second hand C330 Eclipse, their first work was released in the Spring of 1983 in the shape of an advertisement for Michelin 'MX' tyres. Prepared using their new high resolution, solid-shaded animation rendering package, its amazing point-of-view shots actually moving from within the tread of the tyre to extreme wide angle shots were merely a taste of things to come.

Over the last five years, Digital Pictures have continually improved and expanded upon the number of staff, amount of equipment and the limitations of their visions, culminating in the Access and Yoplait Yogurt advertisements, both of which have recently received awards (and the latter of which is soon to be screened in the UK – watch out for it).

Digital Pictures' latest project provides a series of animated maps to illustrate the four-part BBC documentary, 'The War in Korea'. Rather than rely on static or cel animated maps to show forces' manoeuvres, Digital Pictures were commissioned to produce a series of fractal landscapes complete with moving icons, seen from a constantly shifting viewpoint. The total footage lasts six minutes and took over six weeks to complete, due to the complexity and speed with which the fractal-based images are generated.

The rather lengthy process of creating high-quality computer generated imagery is now a well-oiled routine, optimised by Digital Pictures' structured and professional set-up at their West End headquarters.

After receiving a client's brief and completing designs and storyboards, images are plotted as wireframe graphics on one of two Silicon Graphic IRIS (Interactive Raster Imaging System) workstations. The 3031 and 2400 support eight and four megabyte memories respectively, and operate at around 0.25 mips (million instructions per second). The hardware isn't particularly impressive, but the dedicated vector software make the machines extremely powerful tools, enabling the real-time animation and design of sequences to be achieved quickly and with relative ease.

Mathematical models of three-dimensional objects are created by using arrangements of standard polygons, or by physically inputting spatial co-ordinates from drawings or solid models.

The completed animation script file is then ported over to one of the company's mainframes to be rendered solid in low resolution. The sequence may then be viewed and modified as required before the complex smoothing, texturing, and shading is begun.

The body of this work is achieved by Digital Pictures' Data General MV 10000SX and MV 15000 mainframes. The 10000SX boasts a 24 Mb internal memory plus a special math board for trigonometric functions, while the 15000 has a 16 Mb memory, full floating point math functions and runs 30-40% faster than the 10000. Both machines have access to a 1.2 gigabyte hard disks on which finished frames may be stored prior to dropping down onto one-inch videotape or even 35mm pin-registered film stock.

For the last two years, Digital Pictures has been part of the Molinare Vision group of companies, which includes Molinare post production graphics department, Visions post production and editing facility, and TSI Video. Thus, Digital Pictures has direct, on-line access to videotape editing facilities, Quantel Paintbox hardware, telecine plus film and video studios, providing a complete, compact, coordinated and self-sufficient environment in which to practice their art. Graphic sequences may be composited with pre-recorded material on film or videotape – anything from stock footage to traditional cel animation and captions – using sophisticated first generation digital techniques.

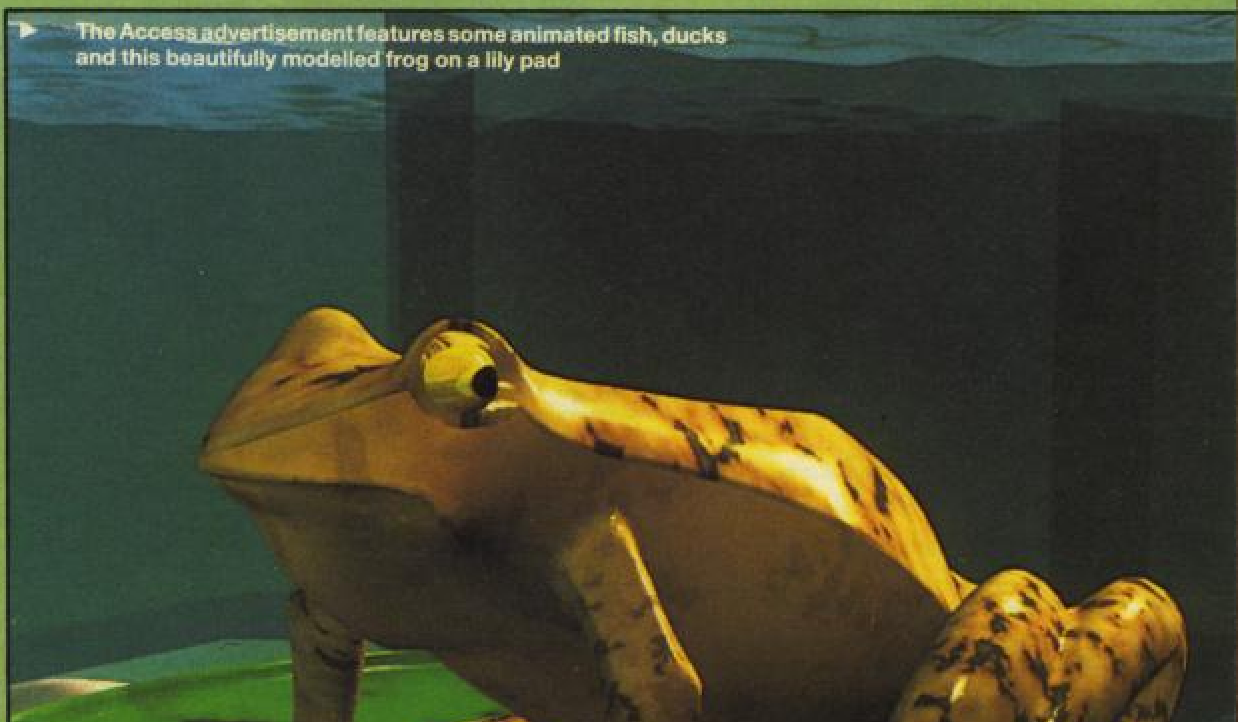
The current hardware at Digital Pictures tops the £1M mark, but as both subject matter and techniques become increasingly sophisticated, new equipment is required to keep up with production times. At the moment, it takes roughly an hour's worth of mainframe time to complete a single frame of animation – over a day to produce a one second sequence! The whole Smarties ad took over 7500 man-hours to prepare, from initial storyboarding through to the final cut and videotaping.

All the software programs currently used by Digital Pictures have been designed and written by members of the team. Their latest rendering package has improved 'anti-aliasing' (the averaging of several shades which appear within one pixel to create a harmonious and realistic edge to objects) and sophisticated texturing enabling the impression of many types of surfaces to be created and overlaid to build up a heavily textured surface.

They are also developing their fractal routines and experimenting with a 'morphing' package which allows the smooth transformation of one three-dimensional object into another, in true Disneyesque fashion.

Software is constantly being redesigned and upgraded, and new software is often created for specific projects and with an eye to future hardware. In fact, Digital pictures are currently evaluating the new breed of RISC machines (Reduced Instruction Set Computers), such as the Whitechapel 20 mips workstations, and are confident that with 10-15 of these machines, they could produce a full feature film in 12 to 18 months (the company have in fact been approached with regard to producing sequences for a prospective feature, but such projects are well and truly under wraps).

With the wealth of projects queueing up at their door, (including a new Central TV logo and animated sequences of atomic models for a forthcoming Horizons programme) Digital Pictures certainly fulfill their legend of being the 'leading edge'.



The Access advertisement features some animated fish, ducks and this beautifully modelled frog on a lily pad

# THE SCORELORD'S H

**720° (US Gold)**
214,000 Matthew Sears, Worcs.
213,200 ACG, Stamford, Lincs
121,400 Christian Besser, Romford, Essex

**ALIENS (Electric Dreams)**
420,850 Tony Jones, Aberchirder, Aberdeen
143,500 Paresh Solanki, Forest Gate, London
126,500 Paul Griffiths, Llandudno, N Wales

**ALLEYKAT (Hewson)**
16,298,350 Michael Lykke, Viborg, Denmark
14,582,700 Jean-Claude Zeh, Hoenheim, France
9,770,650 Duncan Burke, Calverley, Leeds

**ANTIRIAD (Palace Software)**
Completed In . . .
3:04 John Green, Golcar, Huddersfield
3:06 M Gooday, Bishop's Stortford, Herts
3:07 Martin Walsh, Hayes, Middlx

**ARKANOID (Imagine)**
1,378,040 Falco, Cleethorpes, S Humberside
1,262,190 Jonathon Webb, Highbridge, Somerset
1,173,170 Stephen Boyce, Harrogate, N Yorks

**ARMOURDILLO (Code Masters)**
60,000 Paul Griffiths, Llandudno, Wales
45,000 Rainer Umbach, 3501 Espenaal, W Germany
29,300 Adie Griffiths, Crowborough, E Sussex

**AUF WIEDERSEHEN MONTY (Gremlin Graphics)**
51,223 Casey Gallacher, Swallowfield, Reading
29,478 Alex Montague-Smith, Trowbridge, Wilts
22,563 Alan Hammerton, Fareham, Hants

**BANGKOK KNIGHTS (System 3)**
69,247 Faisal Hamid, Perth, Scotland
33.590 Christian Besser, Romford, Essex

**BARBARIAN (Palace Software)**
283,600 Grant Mundy, Stony Stratford, Milton Keynes
200,800 Jan Farmer, London SW16
160,000 Paul Griffiths, Llandudno, N Wales

**BEAMRIDER (Activision)**
1,607,528 David Brownlee, Bonnyrigg, Midlothian
980,420 Steve Jarratt, ZZAP! Towers
642,704 Michael Sung, Peterlee, Co Durham

**BMX SIMULATOR (Codemasters)**
9,285 Jan Farmer, London SW16
6,285 Barry Mills, Denny, Scotland
5,200 Stuart Price, Fife, Scotland

**BREAKTHRU (US Gold)**
246,000 Vincent Old, Wellingborough, Northants
138,050 Paul Gibson, Sunderland, Tyne And Wear
111,900 Gary Rice, Colchester, Essex

**BUBBLE BOBBLE (Firebird)**
4,539,400 Jonathon Stead, Huddersfield, W Yorks
3,905,100 Simon Bettison, Sheffield, S Yorks
3,880,210 Bret Crossley, Rothwell, Leeds

**BUGGY BOY (Elite)**
106,560 Julian Rignall, ZZAP! Towers
98,780 Ged Keaveney, Huddersfield, W Yorks
92,890 Martin Peel, Northallerton, N Yorks

**BULLDOG (Gremlin Graphics)**
2,238,200 Gary Footitt, Droylsden, Manchester
2,185,900 Peter Walker, Adelaide, S Australia
1,825,700 Roger Alexandersson, Goteborg, Sweden

**COBRA (Ocean)**
285,900 Philip Stevens, Alfreton, Derbyshire
150,100 James Wheeler, Gillingham, Kent
93,400 Patrick Green, Burnley, Lancs

**COMBAT SCHOOL**
249,030 Steven Packer, Chelmsford, Essex
241,890 Paul Inman, Yardley, Birmingham
157,940 D Barn, Northumberland

**COSMIC CAUSEWAY (Gremlin Graphics)**
264,814 David Booth, Riddings, Derbyshire
217,438 Julian Rignall, ZZAP! Towers
154,566 Sean Richards, Stockport, Cheshire

**DECEPTOR (US Gold)**
27,050 Steven King, Plymouth, Devon
13,620 R. De Gier, Haarlem, Netherlands
13,510 Trenoy Gaetan, Brussels, Belgium

**DEFENDER OF THE CROWN (Mirrorsoft)**
Completed by:
May 1200 Henrik Sylow, Arhus, Denmark
July 1200 A Mitchell, Huddersfield, W Yorks
November 1200 Guy Guilding, Slough, Berks

**DELTA (Thalamus)**
1,992,579 Michael Aubert, Exeter, Devon
1,767,200 Richard Ryan, Sutton Coldfiled, W Mids
1,258,430 Colin Redfern, Heywood, Lancs

**DUET (Elite)**
276,050 Dean Fergusson, Gillingham, Kent
256,640 Jap, Ettingshall Park, Wolverhampton
174,290 Steven Atkinson, Oldham, Lancs

**ESCAPE FROM SINGE'S CASTLE (Software Projects)**
109,642 Paul Ratje, Newport, Isle of Wight
104,800 Leon White, Consett, Co Durham
92,742 Craig Knight, Keyworth, Notts

**EXPRESS RAIDER (US Gold)**
223,200 P Sampson, Victoria Australia
122,250 Linus Jomer, Sweden
79,550 Frenoy Geeten, Brussels, Belgium

**THE EQUALISER (The Power House)**
21,850 Stephen Boyce, Harrogate, N Yorks
20,620 Dean Stinton, Botley, Southampton
14,850 Jonathan Richards, Attleborough, Warks

**FIRELORD (Hewson)**
145,205 Richard Pargeter, Coventry, W Mids
143,160 Daniel Osbourne, Hornsea, N Humbs
142,610 Jap, Ettingshall Park, Wolverhampton

**FIRETRACK (Electric Dreams)**
1,516,130 Brian Wescombe, Swindon, Wilts
835,640 Darren Cole, Chingford, London
664,960 Kristian Bruun, Copenhagen, Denmark

**FIST II (Melbourne House)**
1,753,000 Steven Rolf, Kettering, Northants
1,560,800 Ged Keaveney, Huddersfield, W Yorks
1,220,000 Steven Guilfoyle, Oldham

**GAME OVER (Imagine)**
145,550 Dean James, West Bromwich, W Midlands
99,400 Mike Thomas, Caerphilly, Wales
54,250 Esa Paulasto, 20510 Turku, Finland

**GHOSTS 'N' GOBLINS (Elite)**
920,800 Casey Gallacher, Swallowfield, Reading
897,250 Michael Thronborrow, Checkheaton, W Yorks
531,890 Christian Major, Norwich, Norfolk

**GUNSHIP (Microprose)**
278,785 Richard Mellor, Bridgewater, Somerset
276,990 James Wheeler, Gillingham, Kent
271,835 Mark Slavin, Leadgate, Co Durham

**HADES NEBULA (Nexus)**
383,200 David Theys, Schilde, Belgium
378,100 Willy Pruisman, Odoorn, Netherlands
237,467 Mike Green, London

**HEAD OVER HEELS (Ocean)**
89,300 Iain Thomson, Kilmaurs, Scotland
88,620 Ged Keaveney, Huddersfield, W Yorks
88,140 Richard Lunn, Leeds, W Yorks

**HERCULES (Alpha/Omega)**
1,159,880 Thomas Broers, Lundflata, Norway
999,870 Rob Evans, Tring, Herts
911,300 Steven Boswell, Telford, Shropshire

**HERO (Firebird)**
334,129 Lawson Davies, Mid Glamorgan, S Wales
297,845 Michael Palmer, Maidstone, Kent

**I, BALL (Firebird)**
104,040 Marc Johnson, Broughton, Chester
60,249 Edward Marshall, Haxby, York
52,389 Niel Rumbold, Bottesford, Notts

**INTERNATIONAL KARATE+ (System 3)**
441,000 Stephen Cargill, Upminster, Essex
331,000 Jan Farmer, London SW16
263,500 Eric Watson, Berwick-on-Tweed, Northumberland

**INTO THE EAGLE'S NEST (Pandora)**
2,548,600 Lee Andrews, Leighton Buzzard, Beds
2,186,800 Guy Gilding, Slough, Berks
1,637,600 Peter Reilly, Bury-St-Edmunds, Suffolk

**IRIDIS ALPHA (Llamasoft)**
599,760 George Bray, Armthorpe, Doncaster
349,520 Colin Redfern, Heywood, Lancs
204,390 Jonathan Wood, Edgeware, Middx

**JAILBREAK (Konami)**
392,500 Clinton Mitchell, Petersfield, Hants
307,000 Justin Petter, Petersfield, Hants
195,500 Paul Gibson, Sunderland, Tyne And Wear

**JEEP COMMAND (Bug Byte)**
518,550 G Meeusen, 2230 Schilde, Belgium
303,990 J Gheorghisor (Runsoft), Melbourne, Australia
250,350 Dave Breed, Cullercoats, Tyne & Wear

**KNUCKLEBUSTERS (Melbourne House)**
26,300 Gareth Gillmore, Port Maquarie, Australia
11,700 Craig Bent, Failsworth, Manchester
6,300 Steve Quinnell, New Eltham, London

**KRAKOUT (Gremlin Graphics)**
26,292,790 Janice Nicolle, CICC, Gurnsey
21,184,770 Michael Eikmans, The Netherlands
12,740,800 Dave & Brett Warburton, Cheshire

**LEADERBOARD (US Gold/Access)**
NOVICE
-54 John Williams, Kingswinford, W Mids
-41 David Farrow, Hessle, N Humberside
-39 Robert Smith, Edgbaston, Birmingham

AMATEUR
-39 John Williams, Kingswinford, W Mids
-27 Jonathon Webb, Highbridge, Somerset
-25 Robert Troughton, Keighley, W Yorks

PROFESSIONAL
-37 John Williams, Kingswinford, W Mids
-33 Philip Astley, Kingswinford, W Mids
-31 Paul Wootten, Woking, Surrey

**LEADERBOARD: EXECUTIVE EDITION (US Gold/Access)**
NOVICE
-29 Steve Jones, North End, Portsmouth
-26 Graham Kane, Tividale, W Mids
-25 David Dunn, Shaftesbury, Dorset

AMATEUR
-28 Steve Jones, North End, Portsmouth
-19 G McKenzie, E Lothian, Scotland
-19 G Sinclair, Cornwall

PROFESSIONAL
-34 Paul Wootten, Woking, Surrey
-31 Steve Jones, North End, Portsmouth
-18 Stewart Rogers, Tunbridge Wells, Kent

**LIGHTFORCE (FTL)**
4,128,700 JAP, Ettingshall Park, Wolverhampton
3,769,200 J Hurley, Toothill, Swindon
3,584,950 Lee Andrews, Leighton Buzzard, Beds

**MARIO BROTHERS (Ocean)**
449,380 Jake E, West Bromwich, W Mids
313,980 Linus Jomer, Sweden
255,800 Jim Gallikas, Athens, Greece

**MEGA APOCALYPSE (Martech)**
173,540 J Constable, Wymington, Northants
145,569 Sean Richards, Stockport, Cheshire
135,520 Steve Lee, Guildford, Surrey

**METROCROSS (US Gold)**
1,119,100 Matthew Raymond, Para Hills, Australia
1,117,900 Jan Farmer, London SW16
1,116,200 Matthew Sears, Worcester

**MILK RACE (Mastertronic)**
8,065 Stephen Lynch, Crawley Down, Sussex
7,965 Kristian Fulfitt, Estover, Plymouth
7,964 Chris Raynham, Belper, Derby

**MONTEZUMA'S REVENGE (Databyte)**
1,127,500 W Drew, Brisbane, Australia
801,800 Jennifer Yates, Bolton, Lancs
459,650 J Schreurs, Melbourne, Australia

**MUTANTS (Ocean)**
208,568,830 Colin Greenaway, Belfast
66,209,750 Steven Packer, Chelmsford, Essex
51,644,500 Adie Bonner, Southbourne

**NEBULUS (Hewson)**
46,360 Julian Rignall, ZZAP! Towers
19,090 Damon Cleall, Harlow, Essex
19,370 Sanjay Vaghela, Rugby, Warwickshire



# GH SCORING HEROES

**NEMESIS THE WARLOCK (Martech)**
37,460 Anthony Scotthorne, Worksop, Notts
14,290 Andrew Scully, Brincliffe, Sheffield
12,770 Mike Thomas, Caerphilly, Mid Glam

**NINJA MASTER (Mastertronic)**
485,840 Gordon Shearer, Rothes, Morayshire
198,880 Robert Futter, Downham Market, Norfolk
196,315 Michael Pihl, Kumla, Sweden

**NOMAD (Ocean)**
5,264 John Gheorghisor, Runsoft, Australia
4,065 Paul Want, Harrogate, N Yorks
3,885 Paul Tudor, Stourbridge, Pedmore

**OINK (CRL)**
553,800 Lawrence Hallam, Chorleywood, Herts
491,256 C Mitchell, Petersfield, Hants
465,147 Jamie Paton, Downfield, Dundee

**OLLI AND LISSA (Firebird)**
19,820 Lee Barker, Northwich, Cheshire
14,898 Stuart Scattergood, Address not included
13,715 Henderik Engelsman, Maassluis, Holland

**OUT RUN (US Gold)**
53,926,680 Julian Rignall, ZZAP! Towers
11,053,310 FIG, Witney, Oxon
9,334,570 Peter Collins, Rainham, Kent

**PANTHER (Mastertronic)**
350,040 Marc Johnson, Broughton, Chester
327,740 Eddie Vallar, Sydney, Australia
276,800 Donovan James, West Bromwich, W Midlands

**PAPERBOY (Elite)**
489,552 Neil Clark, Rainham, Essex
486,352 Edward O'Donnell, Hillingdon, Middlx
390,995 Michael Aubert, Exeter, Devon

**PARADROID + (Hewson)**
112,850 Robert Paul Smith, Edmunton, London
86,500 Brian Yeo, Tarbolton, Ayrshire
63,200 Adam Beabies, Tarbolton, Ayrshire

**PARALLAX (Ocean)**
106,850 Ali Kerswell, Guildford, Surrey
89,300 Jason Birnie, Cranleigh, Surrey
78,400 Adam Pracy, Newton Flotman, Norwich

**PARK PATROL (Firebird)**
999,990 Greg Murphy, Moreton, Wirral
999,990 Donovan James, West Bromwich, W Midlands
996,130 Steven Atkinson, Oldham, Lancs

**POD (Mastertronic)**
4,212,000 Paul Ratje, Newport, Isle of Wight
2,178,690 Grahame Rae, Bo'ness, Scotland
1,468,440 Karsten Toksvig, 8832 SKAIS, Denmark

**PROHIBITION (Infogrames)**
$18,280 Richard Pargeter, Coventry, W Mids
$8,370 Andy Gaskell, Bootle, Merseyside

**QUEDEX (Thalamus)**
918 Michael Timberlake, Worksop, Notts
875 Ged Keaveney, Huddersfield, W Yorks
760 Steven Packer, Essex

**QUARTET (Activision)**
2,874,500 Adie Griffiths, Crowborough, E Sussex
910,900 Les Ozouets, St Peter Port, Guernsey
440,300 Spencer Matthews, Feltham, Middx

**RANARAMA (Hewson)**
4,828,400 Richard Leadbetter, Witham, Essex
1,822,200 Craig Knight, Keyworth, Notts
1,615,000 Steve Dawn, Radford, Nottingham

**RE-BOUNDER (Gremlin Graphics)**
11,250,073 Craig Knight, Keyworth, Notts
2,470,584 Marc Hodge, Selby, N Yorks
1,438,372 Robin Strickland, London E1

**RED LED (Starlight)**
366,750 Paul Griffiths, Llandudno, N Wales
364,350 J Heeks, Alsager, Cheshire
287,800 Gary Smith, Basingstoke, Hants

**RENEGADE (Imagine)**
50,400 John Birch, New Malden, Surrey

**RIVER RAID (Firebird)**
310,710 Mike Green, London
309,395 Peter Garnett, Charlot, Manchester
259,235 Julian Rignall, ZZAP! Towers

**ROAD RUNNER (US Gold)**
766,580 Glenn Black, Gainsborough, Lincs
285,000 Andrew Dallyn, Braunton, Devon
282,860 Paul Dunstan, High Wycombe, Bucks

**ROCK 'N' WRESTLE (Melbourne House)**
7,335,335 Janice Nicolle, CICC, Gurnsey
3,125,100 Jamie Orridge, Gedling, Nottingham
2,655,200 Alan Smith, Glenrothers, Fife

**SABOTEUR (Durell)**
£2,789,600 Gareth Mitchell, Mirfield, W Yorks
£2,115,200 Per Jorner, Orebro, Sweden
£2,038,200 Linus Jorner, Orebro, Sweden

**SCOOBY DOO (Elite)**
304,700 Robert Wakefield, Newcastle, Stoke-on-Trent
275,800 Michael Eley, Wimborne, Dorset
248,600 Sean McDonagh, Jarrow, Tyne & Wear

**SHAO-LIN'S ROAD (The Edge)**
128,420 Damian Boocock, Colne, Lancs
102,325 Willy Pruisman, Odoorn, Netherlands
73,670 Barry Mills, Denny, Scotland

**SKATE ROCK (Bubble Bus)**
326,380 Brian Hambley, Prescot, Merseyside
288,430 Justin Cole, Huddersfield, W Yorks
239,020 Sean Walker, (Runsoft), Australia

**SKY RUNNER (Cascade)**
$669,700 John Doyle, Kilmarnoch, Ayrshire
$585,700 Paresh Solanki, Forest Gate, London
$321,250 Stuart Scattergood, Deeside, Clwyd

**SKOOL DAZE (Micromega)**
126,910 Anthony Duiker (Runsoft), Melbourne, Australia
120,780 Gordon Shearer, Rothes, Morayshire
104,340 Scott Moore, Fixby, Huddersfield

**SLAMBALL (Americana)**
7,462,660 Carleton Shaw, London, N10
5,801,720 C Harbinson, Rumney, Cardiff
5,504,870 Gavin Burnett, Westhill, Inverness

**SLAP FIGHT (Imagine)**
586,000 Matthew Viveash, Chinnor, Oxon
423,850 Mattias Lukinen, 13900 Wermdo, Sweden
214,550 Gareth Williams, Swansea, W Glamorgan

**SPLIT PERSONALITIES (Domark)**
683,500 Keith Lenton, Halesowen, W Mids
680,400 Mrs L Hayden, London E16
670,200 Daniel Fisher, Chesterfield, Derbyshire

**SPORE (Mastertronic)**
936,428 Bramhall, Stockport
901,000 Neil White, Craigentinny, Edinburgh
860,820 Colin Meikle, Craigentinny, Edinburgh

**STAR PAWS (Software Projects)**
468,306 Stephen Laidlaw, Leigham, Plymouth
462,337 Krizzy Krix, Trondheim, Norway
453,960 Gary Shield, Stockport, Cheshire

**STAR WARS (Domark)**
973,958 Matthew Speddings, Firbeck, Notts

**STARQUAKE (Bubble Bus)**
287,763 Nigel Froud, Godalming, Surrey
287,140 Ove Knudseu, 5033 Fyllingsdaleu, Norway
273,667 Per Kjellander, Stenungsund, Sweden

**STREET SURFER (Bubble Bus)**
21,108 Jonathan Stock, Denton, Northampton
16,270 Howard Clarke, Inverness, Scotland
15,811 Adie Griffiths, Crowborough, E Sussex

**SUPERSPRINT (US Gold)**
962,300 Eric Watson, Berwick-on-Tweed, Northumberland
271,500 Matthew Sears, Worcs.
154,900 Dean Thomas, Machynlleth, Wales

**TENTH FRAME (US Gold/Access)**
AMATEUR
300 Stefan Alexandersson, Goteborg, Sweden
300 Adrian Armstrong, Barford, Warwickshire
290 Les Stahl, Queensland, Australia

PROFESSIONAL
300 Stefan Alexandersson, Goteborg, Sweden
290 Adrian Armstrong, Barford, Warwickshire
233 Neil Taylor, Bracknell, Berks

**TERRA CRESTA (Imagine)**
481,400 John GReen, Golcar, Huddersfield
402,100 Michael Dunajew, Adelaide, Australia
371,800 Robert Hemphill, Port Glasgow, Renfrewshire

**THING BOUNCES BACK (Gremlin Graphics)**
3,769,925 Alan Wescombe, Swindon, Wilts
2,053,532 William Callaghan, Tipton, W Mids
1,877,555 Casey Gallacher, Swallowfield

**TOY BIZARRE (Activision)**
275,720 Michael Sharpe, Peterborough, Cambs
223,420 J D Oliver, Ipswich, Suffolk
144,700 Sherif Salama, Cairo, Egypt

**TRAILBLAZER (Gremlin Graphics)**
1,738,820 Paul Bun, Oosterhout, Holland
1,286,219 Niel Rumbold, Bottesford, Notts
1,123,350 Jason Cooper, Wednesbury, W Mids

**TRAP (Alligata)**
1,445,100 Colin Box, Brampton, Cumbria
481,900 Lawry Simm, Liverpool L23
429,510 Colin Bayne, Glenrothes, Fife

**UCHI MATA (Martech)**
1,055,690 Linus Jomer, Sweden
382,590 Nicolas Gielen, Brussels, Belgium
378,760 Mark Sexton, Lancing, W Sussex

**URIDIUM + (Hewson)**
575,005 Tim Goldee, Address not supplied
478,025 Neville Lewis, Port Talbot, S Wales
244,505 Michael Lykke, Viborg, Denmark

**VIDEO MEANIES (Mastertronic)**
362,103 Abid Hussain, Longsight, Manchester
250,541 Stuart Scattergood, Clwyd, N Wales
250,381 Michael Palmer, Maidstone, Kent

**VOIDRUNNER (Mastertronic)**
6,492,260 Richard Hawkins, Woking, Surrey
6,253,825 Grant Bannister, Luton, Beds
5,997,326 D Rice, Southgate, London

**WARHAWK (Firebird)**
9,646,524 John Eddie, Fraserburgh, Aberdeenshire
6,830,786 Justin Gregory, Longton, Stoke-on-Trent
6,229,526 Glenn Haworth, Swallow, Lincs

**WEST BANK (Gremlin Graphics)**
384,550 Lawson Davies, Mid Glamorgan, S Wales
306,750 Stephen Raggett, Westbourne Pk, London
210,000 Jon Cullen, Hillgate, Stockport

**WIZARD'S LAIR (Bubble Bus)**
242,645 Ged Keaveney, Huddersfield, W Yorks
154,140 Craig Wills, Taunton, Somerset
152,735 Steven Medcraft, Rayleigh, Essex

**WONDER BOY (Activision)**
467,540 P Sampson, Victoria, Australia
372,680 Pintel Tomer, Ramat Gan, Israel
369,710 Casey Gallacher, Swallowfield

**XEVIOUS (US Gold)**
1,328,540 Colin Greenaway, Ballysillan Rd, Belfast
824,380 Fintan Brady, Virginia, Ireland
412,940 Matthew Ward, Bromley, Kent

**YIE AR KUNG-FU II (Imagine)**
288,300 Carl Adams, Tooting, London
183,300 Ian Coulter, Leeds
166,100 Steven Bramley, Bromley, Kent

**Z (Rhino)**
761,200 Tim Goldee, Address not supplied
701,250 Howard Clarke, Inverness, Scotland
671,450 Jake E, West Bromwich, W Mids

**ZENJI (Firebird)**
23,445 Julian Rignall, ZZAP! Towers
21,375 Jason Chippendale, Hall Green, W Mids
19,460 Michael Brown, Northallerton, N Yorks

**ZOLYX (Firebird)**
524,318 Rob Housley, Thamesmead, London
361,725 Ade Walter, Thamesmead, London
295,693 Paul Cropper, Wokingham, Berks

**ZONE RANGER (Firebird)**
26,906 Lawson Davies, Mid Glamorgan, S Wales
21,408 J Constable, Wymington, Northants
20,316 Marc Spence, Middleton, Leeds

**ZYNAPS (Hewson)**
209,375 Eamonn Scanlon, CO. Kerry, Ireland
198,440 Mark Andrews, Netherton, W Mids
162,300 Mike Thomas, Caerphilly, Wales



**Applications to the Scorelord should be made on a postcard or the back of a sealed envelope, and entries which contain more than three high-scores will not be accepted.**

# 100 ALL-TIME COMPUTER GREATS

## PART THREE

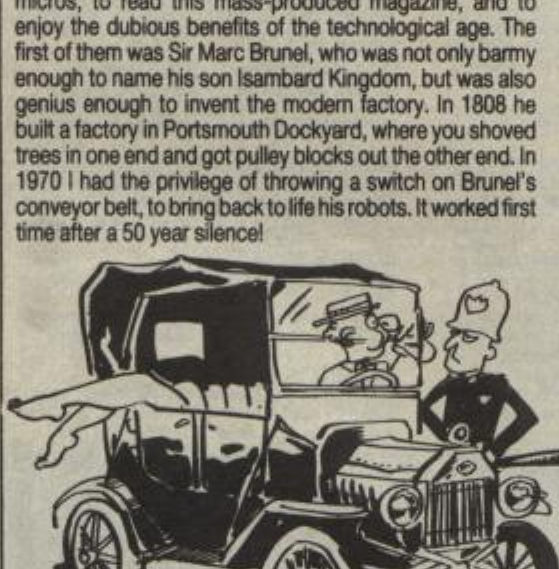
**Mel Croucher's historic encyclopaedia of the people and events that changed the world of computing. Cartoons by Robin Evans.**

### ~ FIFTY ONE ~

In Part Two of this wee series, I wrote that without SF writers, the scientists and inventors wouldn't have been mentally prepared to turn fiction into reality. But there were others who dealt in future prediction as advisers to government and industry. As far as computers are concerned, **FRED W TAYLOR** is our man. In 1907 Fred addressed the American Society and predicted, 'By the end of this Century, a clerk sitting in his office will be able by the manipulation of a few scales to give all the instructions that are required for the execution of a piece of work, in a minimum time, however complicated'. Taylor's most enthusiastic disciple was a young gent named Henry Ford.

### ~ FIFTY TWO ~

**MARC BRUNEL**. Three men were responsible for the creation of the automation that allows you to buy cheap micros, to read this mass-produced magazine, and to enjoy the dubious benefits of the technological age. The first of them was Sir Marc Brunel, who was not only barmy enough to name his son Isambard Kingdom, but was also genius enough to invent the modern factory. In 1808 he built a factory in Portsmouth Dockyard, where you shoved trees in one end and got pulley blocks out the other end. In 1970 I had the privilege of throwing a switch on Brunel's conveyor belt, to bring back to life his robots. It worked first time after a 50 year silence!



### ~ FIFTY THREE ~

**HENRY FORD**. In the 1920s, Brunel's mass-production techniques were adopted by Ford, and he single-handedly gave the general population access to independent transport with his cheap Model-T car. Without Ford we should never have had the wheel clamp, the breathalyser and back-seat rumpy-pumpy.

### ~ FIFTY FOUR ~

**JOHN SARGROVE** was an English genius, and chances are you have never heard of him. In 1947 he designed the first completely automatic factory to cobble together electronic circuits. Production, control, inspection and testing were all to be carried out electronically. Nobody would back him. In 1956 he designed a robot-controlled factory for making television sets, where new models could be constructed only 48 hours after they had been designed. Nobody would back him. Now where have I heard that before?

### ~ FIFTY FIVE ~

**MICHAEL FARADAY**. The most famous Director of the Royal Institution (not the place where the Queen Mother keeps her deranged cousins), Michael Faraday was probably born at the stroke of midnight between Friday and Saturday, hence his surname. In 1833, Faraday discovered the effects of silver sulphide as a semiconductor, the basis for all electrical theory, without which the electronic computer would be impossible.

### ~ FIFTY SIX ~

**JAMES CLERK MAXWELL**. In 1864 a Scottish mathematician named Maxwell suggested that there were such things as radio waves. He was pelted with uncooked haggis haggis by angry conservatives for being such a smartypants.

### ~ FIFTY SEVEN ~

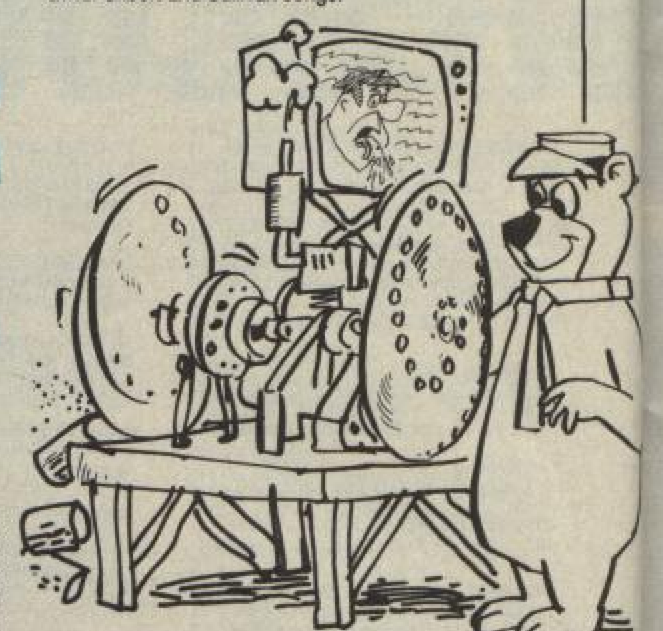
**GUGLIELMO MARCONI**. Christened by a belching vicar, Marconi harnessed Maxwell's theoretical radio waves, and on July 27th 1986 he sent a radio message 300 yards from the London Post Office headquarters to Queen Victoria Street.

### ~ FIFTY EIGHT ~

**VALDEMAR POULSEN**. Sounding like a cure for acne, Valdemar is the man we must thank for the invention of electronic data storage. In 1898 he produced the TELEGRAPHONE, the forerunner of the modern tape recorder. It was a smash hit at the Paris Exposition in 1900, using a steel wire which was connected to a magnetised microphone, and then played back through headphones. Valdemar was way ahead of his time and magnetic recording sank without a trace for 50 years, thanks mainly to the rise of mass-produced music recordings on flat discs. Ah, dear Valdemar, I know just how you felt.

### ~ FIFTY NINE ~

**PROFESSOR REGINALD FESSENDEN**. It has previously been thought that Alan Freeman, now aged 106, was the was the worl's first computerised disc jockey. This is not so, in 1906, Reggie Fessenden broadcast gramophone records to ships steaming away 50 miles off the North American coast, using auto-changers, time signals and even jingles! It is my firm belief that the titanic was deliberately scuttled to avoid hearing one of those bloody awful Gilbert and Sullivan songs.



### ~ SIXTY ~

**JOHN LOGIE BAIRD**. I refuse to make any feeble jokes about Mr. Baird's middle name, his career was a big enough joke in itself. A failure in the boot polish business, Baird went into jam bottling, before experimentation with medicated socks. He began toying with televisual experiments in 1915, and took out his first patent 8 years later. On the Second of October 1925 Baird transmitted the first ever television picture, the face of William Taynton, a man who happened to be changing the hand-towels in the bogs at the time. On November the Second 1936 the first high-definition TV service in the world was launched from the Ally Pally, using Baird's hopeless spinning disc system. It was scrapped after three months, and we should all be extremely grateful for that. It was crap.

### ~ SIXTY ONE ~

**VLADIMIR ZWORYKIN**. The unsung hero of television, without whom we would not be able to play our computer games in the piracy of our own homes. Zworykin, a refugee from Bolshevik Russia, invented true television in 1923, four years after arriving in the States. His patent was for an electronic system for shooting televised patterns through the airwaves, and it was bought by a little outfit called EMI. In 1934 they joined up with Marconi to produce cameras, transmitters and receivers for domestic TV. A 14-inch by 11-inch black and white screen retailed for around eighty quid, the rest, as they say, is history.



### ~ SIXTY TWO ~

**AUGUSTA ADA BYRON**. The first computer programmer was a woman, a genius, the only child of the incestuous, club-footed, dope addicted Lord Byron, and 100 years ahead of her time. in 1843, at the age of 28, Augusta Ada published the world's first book on programming. Nobody understood it except her friend Charlie Babbage, the inventor of the Difference Engine, and nobody could prove

or disprove her theories simply because the computer wasn't invented until the Second World War. She died at the age of 36 from consumption, which was extremely popular at the time.

## ~ SIXTY THREE ~

**EDGAR VARESE**. I've tried hard to identify the first computer programmer who actually used a computer, and I failed. The furthest I can go back is to 1916, when the pioneering musician Edgar Varese said, 'I'm looking for new technical mediums which can lend themselves to every expression of thought.' Varese used a series of recorded discs to store and retrieve his data, played through wind-up gramophones! He then went on to describe the interactive disc, and the manipulation of sound, data and visual image. Unfortunately, the great man died in 1965, aged 82, too soon to see his visions become reality.

## ~ SIXTY FOUR ~

**HOWARD AIKEN**. The earliest documentary evidence I have for a 'computer program' as understood today, is by the professor of mathematician at Harvard University, Howard Aiken. It is dated 1939. I'm sure that the Englishman Alan Turing beat him to it in 1936, and that the German Konrad Zuse was programming away back in 1935, but I just can't prove it. My crystal balls assure me that I'm right.

## ~ SIXTY FIVE ~

**JOHN VON NEUMANN**. From those wonderful folks who brought you the Hiroshima and Nagasaki open-air gigs, Von Neumann was the first specialist computer programmer. He was a member of the US Atomic Energy Commission, and helped program the machines that developed the atomic bomb. In 1945 he wrote the infamous 'First Draft' which gave the first ever complete specification for a computer system, and went on to develop the hydrogen bomb using a computer called the 'Mathematical Analyser, Numerical Integer and Computer', the hideously appropriate MANIAC. His most famous program is the one that worked out the death toll from radioactive fallout, and I trust he rots in Hell, if he has had the grace to snuff it.



## ~ SIXTY SIX ~

**JOE LYONS**. How ironic that the most traditional of British institutions should be responsible for the first ever specialist computer. The father of the corner tea shop decided that he needed a computer to handle his business, and finding that there was nothing suitable for the job, Lyons decided to get one built himself. The Lyons Electronic Office, or LEO, began operation in January 1954, and could handle the payroll, tax forms and print out the pay-slips for 15,000 workers. It ran the stock control for 150 tea shops, kept the shop manager's books and even predicted future trends! LEO was the pioneer for all future commercial computer applications, and it was soon adopted by the likes of the Ministry of Pensions and National Insurance, and the Ford Motor Company. In 1961 Joe Lyons sold LEO to English Electric, and in 1968 itbecame ICL. Not many people know that.

## ~ SIXTY SEVEN ~

**NORMAN KITZ**. In 1958, Norman Kitz realised that his name was an anagram of Zit Korn Man, and determined to discover the antidote. To this end he constructed ANITA, 'A New Introduction To Arithmetic', which was the first electronic calculator. She was expensive, bulky and temperamental, but she was very, very fast indeed, and when Kitz sold her licences to Olympia in the USA and Sharp in Japan, ANITA revolutionised offices worldwide.

## ~ SIXTY EIGHT ~

**KEN AND STAN OLSEN**. Before 1960, computers were the size of a woolly mammoth and slightly less reliable. The Olsen brothers changed all that. They started producing 'logic modules', because they thought that the name 'computer' was a bit naff, and they read in Fortune Magazine that no computer company was making a profit at the time. They made $3,000 profit during the first year of production of their PDP-1, which was the first ever minicomputer. It consisted of four coffins, each six-feet tall, needed 2,500 watts of power to drive it, and cost $120,000. It was slightly less powerful than an Amiga. By 1965 it was the size of a Fiat Panda, and cost $18,000, ten years later it weighed in at $9,000 for something the size of a desk.

## ~ SIXTY NINE ~

**GODFREY HOUNSFIELD**. In 1965, an EMI scientist asked his outfit for a slice of the profits they were making out of the Beatles. He reckoned that he could take the computer skills used and abused by the military, and make it work to benefit people, as opposed to leaky missiles and ruptured nuclear reactors. Hounsfield harnessed computerised enhancement to a narrow beam of X-Rays, and produced the first 3-dimensional internal picture of a human being; the celebrated BODY SCANNER. He was awarded the Nobel prize. Over 20 years later, the lunatics who force us to pay for Body Scanners with jumble sales and sponsored slamdancing deserve to contract bladder cancer.



## ~ SEVENTY ~

**PROFESSOR ROGER FISHER**. If you thought that US Gold's 'Vietnam' computer game was a bit on the surreal side, it was nothing as bizarre as the real thing. In 1966, Professor Fisher was the first dorsal-sphincter to mastermind a real war on a computer. 'Task Force Alpha' cost over three billion dollars, and countless thousand lives of American forces and Vietnamese men, women and children. To date, Fisher's wee experiment rates as the largest exercise in computerised warfare, with the Alpha computers aiming and dropping bombs and chemical weapons from aircraft, chemically sensing targets on the ground, firing plastic pellets into anything warm-blooded in the battle zone, and exploding radio-controlled mines. After killing all the trees and buffalos, and being fooled by the Vietnamese urinating on trees, the automated Americans lost the war against the local peasants. Fisher's work lives on, and his system is currently in use in Nicaragua, along the USA/Mexican border, in South Africa and around the North Sea oil-rigs. It doesn't work there either.

## ~ SEVENTY ONE ~

**OSSIP K FLECHTHEIM**. (I swear I didn't make this up, honest.) In 1949 the German historian with a name borrowed from W C Fields announced a 'new science' – Prognosis or Futurology. He was only 42 years too late since our old chum Fred Taylor beat him to it. Why Flechtheim is important is that he predicted that it would all be done by computer simulation.

## ~ SEVENTY TWO ~

**GORDON E MOORE**. Have you ever heard of Moore's Law? Unlike shredded cabbage in mayonnaise (Coleslaw), zits appearing every Friday evening (Boyle's Law), the capital of Norway (Oslaw) and that tall bald geezer in the Carry-On films (Bernard Bresslaw), Moore's Law has yet to be disproved. It isn't based on any scientific principles, but many of us in the computer business refer to it constantly. In 1964 Moore said, quite simply, the power of computer circuits doubles every year, whereas the cost of computer memory decreases by one thousand percent every ten years. Work it out for yourselves and get a crinkly mouth.

## ~ SEVENTY THREE ~

**ALVIN TOFFLER**. In 1970, Toffler wrote a weighty best-seller titled 'Future Shock', in which he described the advance of computers and technology as some sort of a 'psychological disease... and most people are grotesquely unprepared to cope with it.' Nearly two decades later it seems that he was dead wrong. Kids have taken to computing with no fear whatsoever, adults have accepted it with a sort of smug resignation, and as for the old? Well, in our sort of society we don't give a monkeys about them, do we?

## ~ SEVENTY FOUR ~

**DAVID A WOOD**, Branch Manager, Midland Bank, Portsmouth. On November 19th 1977 he heaved a deep sigh, scratched his noble head and said, 'You've had at least half a dozen totally different careers in the last 15 years Mel, what the bloody hell are you piddling about with now?' 'Fear not,' I answered, 'I'm going to change the course of home entertainment for ever. Lend us a few quid.' If you are reading this, David, I thank you once again.

## ~ SEVENTY FIVE ~

**MR AND MRS UGH!** So there they were, kids off at Sunday school, pterodactyl gently stuffed and roasting, nothing in the papers, bored out of their prehistoric skulls. Mr Ugh idly tossing a smallish rock, Mrs Ugh absent-mindedly scratching patterns in the pebbly dirt. And so it came to pass that the basis for all computer games was invented; PING PONG by Mr Ugh and NOUGHTS AND CROSSES from Mrs Ugh. I don't care if you call it *California Games* and *Hunt For Red October*, there are only two variations in games software, and I'll prove it next time around.



# TEST

# IO

**Firebird, £8.95 cass, £14.95 disk, joystick only**

It's not easy being the Top Gun of the space fleet – whenever there's an alien invasion you get called up for action.

This particular mission requires the player to fly deep into the heart of the attacker's giant mothership. The action starts with the player's spacecraft being dropped from a transporter ship at the beginning of the first of four horizontally scrolling levels.

Each section is filled with bloodthirsty aliens, missiles and gun turrets, and both the floor and ceiling conceal hidden hazards. Occasionally, glowing smart bombs are discovered and can be flown over to destroy all visible enemy craft. Alternatively, blasting turns them into extra firepower which is




**Although we're at a time when shoot 'em ups are two a penny, Firebird have released Io. The gameplay is nothing special and you could probably find several very similar games on the shelves of your favourite computer shop – but I enjoy it nonetheless. Graphically it's very pretty, with some amazing alien ships charging around the screen and giant guardians at the end of each level – the enormous laser-spitting skull is my favourite. Timing is of great importance, as many of the obstacles need to be disposed of in a particular pattern. This is my only real gripe, as many frustrated hours were spent trying to find the suitable path around obstacles. Io is very hard, but I think it's deserving of perseverence.**




**Bob 'n' Doug's new shoot 'em up is certainly a very eye-catching affair! The visuals are superb, with some terrific landscapes and loads of gorgeous sprites whizzing around. The use of colour is tremendous throughout – especially in the end-of-level guardians, which set new standards for large animated graphics. Unfortunately, the single load means that there are there are only four shortish levels, so it's a little low on variety. Io's quite a difficult game, so beware: it'll have you tearing your hair out in moments. Death sends you back a couple of screens and, just to add insult to injury, all your previously added weapons disappear. I can't but help think that those with less patience could tire of Io pretty quickly, but hardened blasting freaks should enjoy the (albeit limited) action.**







► *Io* features some amazing graphics and great sprite animation




**The first thing that strikes you are the absolutely amazing graphics – they're stunning, with some fabulous backdrops and beautifully-drawn alien sprites. The giant caterpillars are incredible, and the end-of-level guardians could be straight from an arcade machine! Sadly though, the gameplay isn't overly exciting. The action is definitely challenging, but it didn't take long before my attention started to wander. Apart from the impressive graphics, there's nothing on offer that hasn't already been seen in** Nemesis, Delta **and** Zynaps. **It's doubtless that** Io **will appeal to many, but if you've already got a couple of horizontally scrolling shoot 'em ups in your collection, I'd think twice before buying** Io.

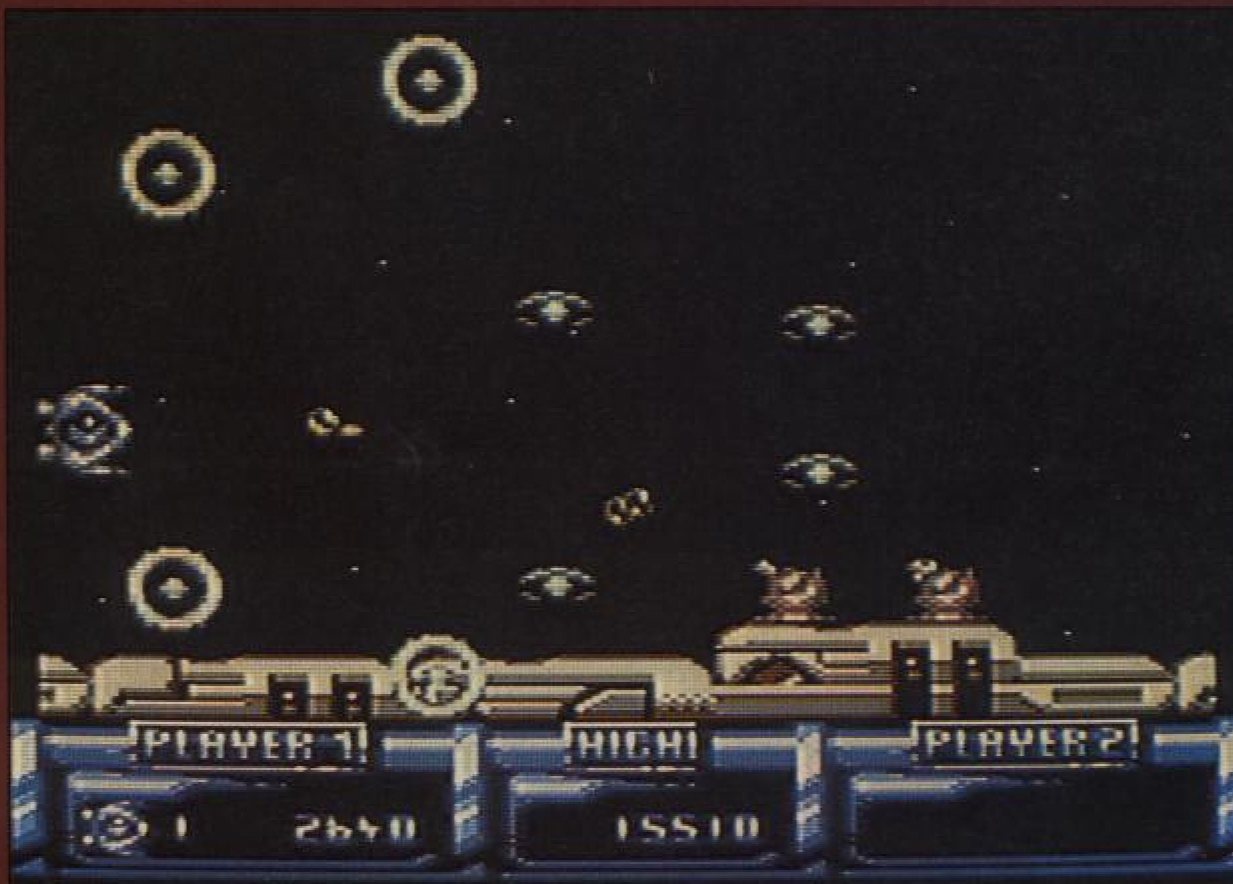


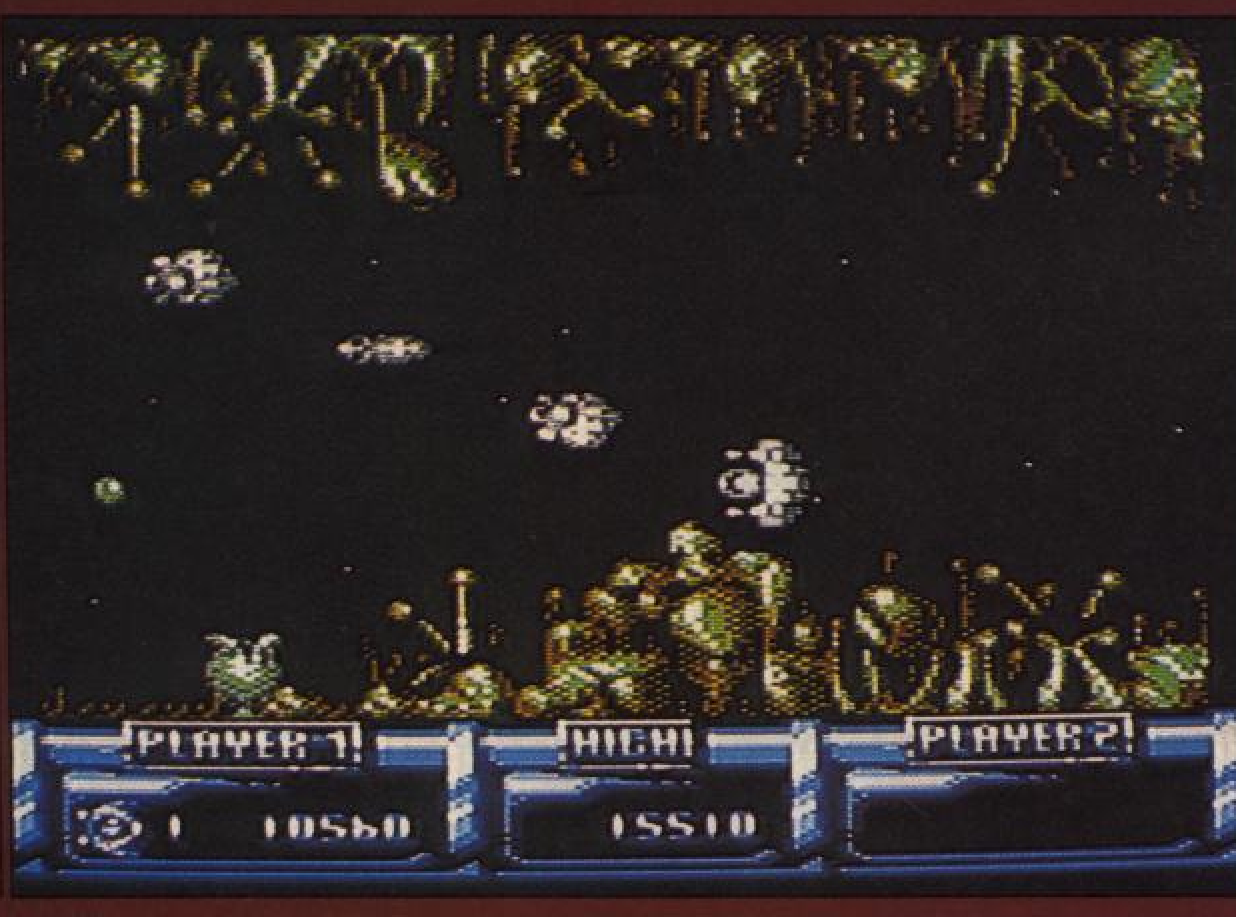

automatically added to the ship on contact.

As the player progresses further into the alien vessel, increasingly hostile alien life-forms appear in the form of giant caterpillars and bomb-spitting jacks. If the ship hits an enemy object, it is destroyed and one of the three backup ships comes into the action.

At the end of each level dwells a very aggressive giant guardian




who is disposed of to progress to the next level. When all four levels are conquered, the mission starts again, but with faster and more aggressive aliens.

**PRESENTATION 79%**
Options amount to a one or two player mode, but the game is thoughtfully laid out.

**GRAPHICS 98%**
The use of colour is stunning, and the backdrops and sprites are incredible.

**SOUND 79%**
Competent throughout.

**HOOKABILITY 87%**
The straightforward blasting is addictive from the outset.

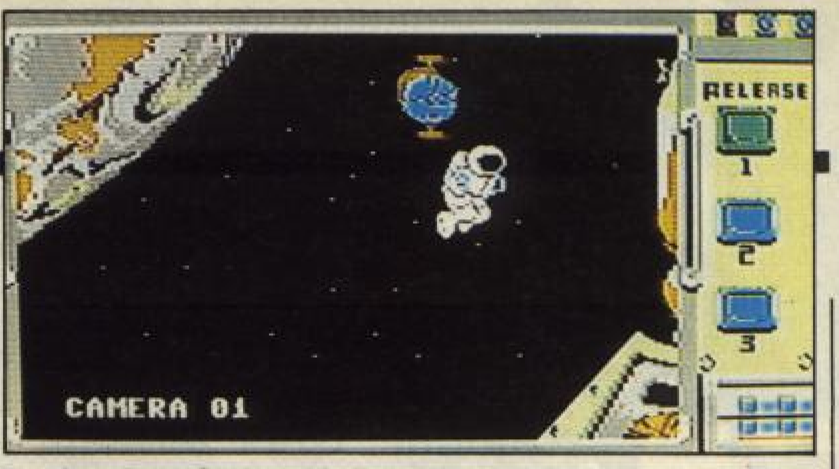
**LASTABILITY 69%**
Four tough levels to crack, but the gameplay is ultimately repetitive.

**OVERALL 80%**
A graphically superb shoot 'em up which, although unoriginal, is both challenging and playable.

ZZAP! TEST

# APOLLO 18

**Electronic Arts/Accolade, £9.95 cass, £14.95 disk, joystick and keys**




▶ A space-age Steptoe retrieving a defunct satellite

How many of you have ever dreamt of becoming an astronaut and experiencing the unique sensations of contemporary space travel? This new release from Accolade puts the player at the controls of an Apollo moonshot without the need for years of rigorous training.

The mission is split into seven sub-missions, which take the spacecraft and its crew from Mission Control to the lunar surface and back.

The action starts at Mission Control, with the rocket shown on the main viewing screen above the player's control panel. The rocket systems are set on an initial telemetry screen, and when the status of each is green, all systems are go!

After a fifteen-second countdown the launch procedure begins. Timing is crucial, and an error display comprising a moving red bar is shown. At specific points in the launch, the bar sweeps across the display and the fire button is pressed the instant the bar reaches the centre point. Points are awarded for accuracy of timing, while errors lose points and also increase the probability of an aborted mission. During the latter part of the launch the player also controls the rocket's gyros, which are in constant motion and are held stable to prevent deviation from the planned trajectory.

If orbit is achieved, the next part of the mission begins. The objective is to undock and re-dock the Command Module with the Lunar Module. The joystick is used to keep the approaching craft in the centre of a set of cross-hairs, and the fire button controls speed. The approach must be accurate and within a minimum velocity to be successful.

As the Command Module and the Lunar Module cross the void between the Earth and the Moon, correction manoeuvres are carried out. After a five-second countdown the player holds down the fire button to activate the rockets. A careful eye is kept on the burn panel so that the rockets don't fire for too long, in which case the manoeuvre is repeated at the expense of the score-sheet.

Landing the Lunar Module on the Moon is next on the flight-schedule. The joystick is used to keep the craft within a flight corridor, and fire button ignites the engines to slow the descent. Straying from the corridor aborts the current landing and moves the player onto the next of the three landing sites. Failing at all three leaves the module with too little fuel to attempt further landings.

After a successful landing, the astronaut climbs on to the lunar surface and moon-walks towards the Surveyor III. Deft joystick handling is required to cross the distance as quickly as possible without over-balancing.

On the route home, there's one more sub-mission to be undertaken. Suited-up again, the astronaut attempts to capture three satellites one at a time by space-walking towards it, and capturing it with a directable 'space hook'. The time and number of capture attempts dictate the player's score for this section.

Finally, the player prepares for splashdown by guiding the capsule through Earth's atmosphere at an optimum angle so that friction-induced heat doesn't destroy it and its crew. The joystick is used to keep the cross on a gyrating ball central. The more time this 'eight ball' is off-centre, the higher the temperature rises and the higher the risk to the crew.

With the final sub-mission completed, the capsule splashes down to a hero's welcome . . .

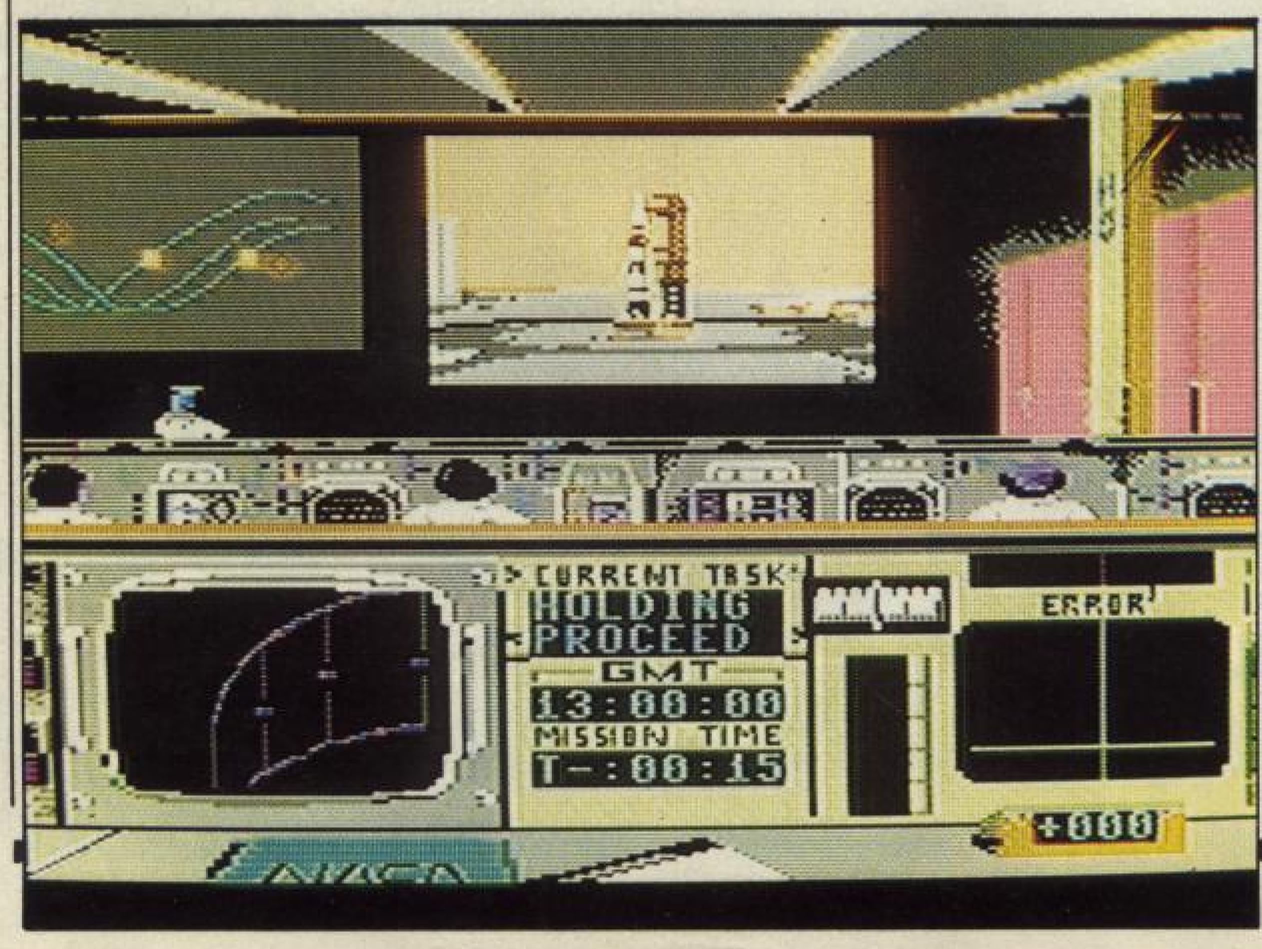



**Accolade have certainly managed to capture the atmosphere of a space flight, with some excellent graphics and plenty of realistic speech being used to enhance the feeling of 'being there'. Some of the effects are quite outstanding, especially the take-off sequence – but you have very little time to see them because you're so busy watching the control panel on the lower half of the screen! Completing the seven sub-missions requires quite a lot of perseverence, and flying a fully successful program should take some doing! My only reservation is that because the sub-missions always appear in the same order, the gameplay might become ultimately repetitive. Still, Apollo 18 offers plenty of solid entertainment, and should greatly appeal to those who have a keen interest in space exploration.**




**I'm a great lover of space/flight simulators and was attracted to Apollo 18 as soon as it came into the office. From the start, a superb atmosphere is generated by the digitised graphics and speech, not to mention the realistic visuals on the Mission Control screen. Unfortunately, the player has to pay such strict attention to the knobs and gauges he's struggling to control that some of the best sights go unseen. I have my doubts about the game's lastability. Completing all seven stages is quite a difficult task, but once the player has seen the whole game there's only the promise of the occasional 'unexpected problem' to keep him coming back for more. I enjoyed the several plays I had, but I don't think the game will appeal to persons lacking my mild interest in aeronautics.**

▶ It's all systems go here at Houston – beep!




**PRESENTATION 88%**
Extensive instructions, high score table, restart and pause facilities.

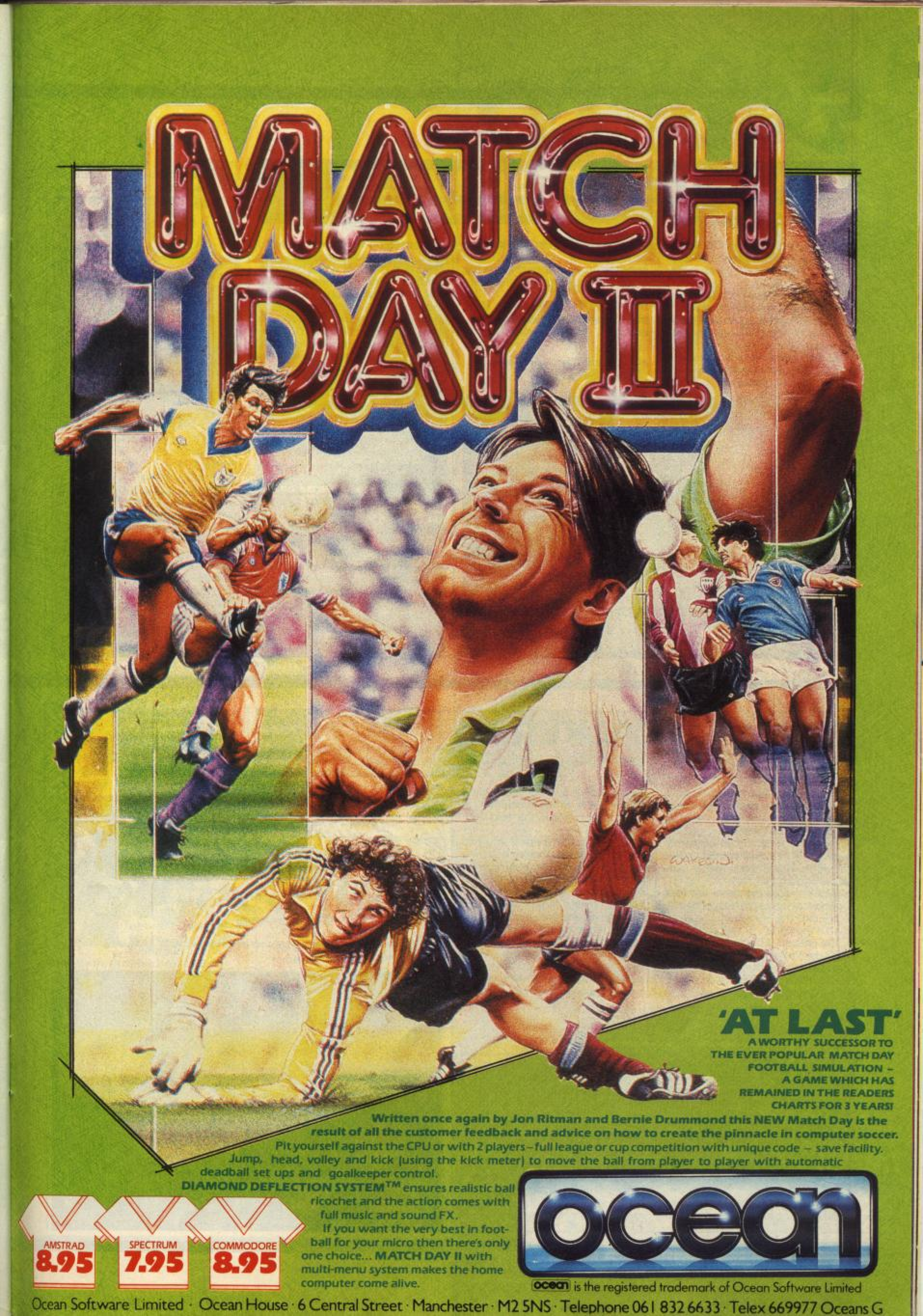
**GRAPHICS 89%**
Excellent all round, with the odd digitised pic for good measure.

**SOUND 90%**
Few sound effects, but plenty of incredibly realistic speech.

**HOOKABILITY 83%**
The lengthy initial stage is at first obtrusive in its constant recurrence, but the lure of the sub-missions keep you playing.

**LASTABILITY 64%**
Completing all seven sub-missions is tricky, but the challenge wanes after a fully successful mission.

**OVERALL 81%**
An entertaining and detailed simulation which should appeal to space fans.


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# ZZAP! TEST

# A QUESTION OF SCRUPLES

**Leisure Genius/Virgin Games, £12.95 cass, £14.95 disk, joystick only**

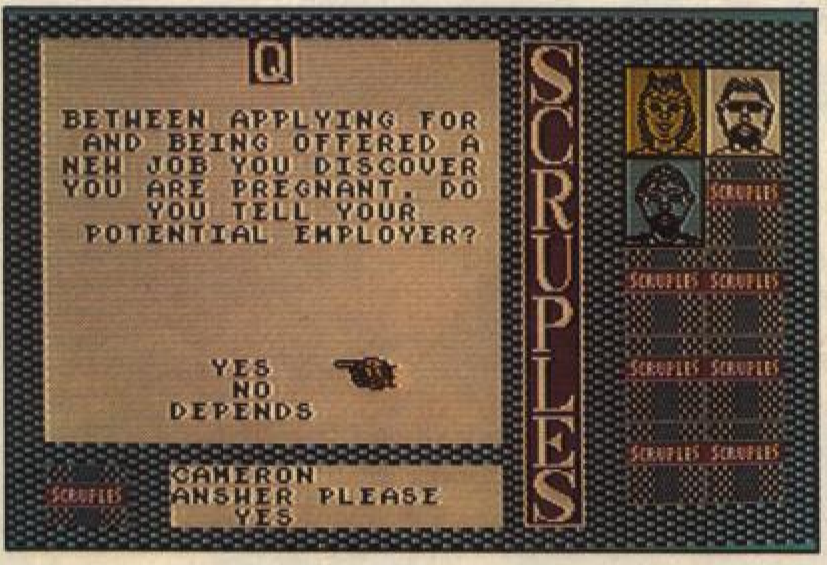
The successful adult board game has now spawned *A Question of Scruples – The Computer Edition*.

The program supports between three and ten players, any of which may be computer controlled. Each participant has a different character make-up: human players select their own personal characteristics while computer players have predetermined personalities.

A face is chosen from a scrolling catalogue of mugshots, and selected visages appear at the top of the screen to signify the character in play.

To start, each player is dealt from three to five 'dilemma' cards, and a single answer card, responses on which are limited to 'yes', 'no' and 'depends'. The objective is to get rid of dilemma cards by selecting an opponent to ask the question on the card. If their answer and the asking player's answer card match, the dilemma and answer card are discarded and a new answer card dealt. The main strategy is therefore to choose the person most likely to give the desired answer for the chosen dilemma card, based on their personality traits.

If the answers don't match, the




► **Oh, no! That's all we need: a baby Cameron!**



**I'd have thought the original idea of the** Scruples **board game was to provoke discussion amongst a group of friends, and perhaps to reveal previously unrealised personality traits to the other players. This social element is completely lost in the computer interpretation, with any debate being limited to a choice of four terse statements. The game is well produced, but this shortcoming just killed it for me.**



**I've never played the board version of** Scruples**, but it appears to take a lot of its entertainment value from the social intercourse which occurs during challenges. This computer version removes any such interaction on both levels: single player mode speaks for itself, and in multi-player mode, participants are prompted to choose a particular reason for their reply, rather than having to debate the point. After playing both solo and group games, I soon became very bored indeed. This lack of interest is a shame, since** Scruples **is very stylish, smart to look at and well presented. I'd advise you to purchase the board game if it's possible to play in a group.**

# DEMON STALKERS

**Electronic Arts, £9.95 cass, £14.95 disk, joystick with keys**

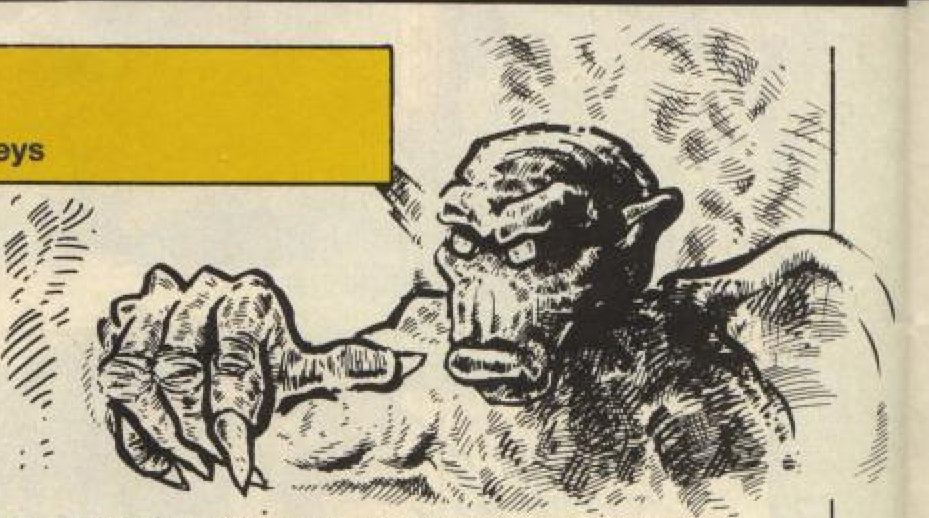
*Dungeon construction* can sometimes have nasty side effects. In this case it resulted in the awakening of Calvrak, a malicious and unbelievably ugly entity that now resides in the labyrinth. The players' task is simply to find and kill him.

At the beginning there are four options: a one or two player game, entry into the construction set, or load a previously saved scenario.

On selecting the former option, the quest begins in the first of 100 dungeons, which are loaded separately. Each one has its own title, offering some clue as to what can be expected; some levels have a specific goal which is achieved in order to descend to the next dungeon.

The screen is divided into two parts: two-thirds shows the multi-directionally scrolling playing area, and the remaining third is an information panel which displays the players' health status and score. Also shown are three icons representing appropriate attributes: a helm (armour), a belt (strength) and a wand (magic power). These decrease over time and increase with the discovery of relics.

On the way to Calvrak's lair, five



► **Demon Stalker plays rat catcher in Electronic Arts' lacklustre *Gauntlet* variant**






**However original the scenario, you can't escape the all-encompassing shadow of** Gauntlet**. Even though the adversaries are different, the actual gameplay is very similar: using keys to open doors, collecting food for energy, destroying monster generators, gathering magical objects to aid your quest and so on.** Demon Stalkers **is reasonably well presented, and has more depth for the solo player, but the poor implementation and rather unprofessional graphics do little to endear it. The scrolling is pretty awful, the sprites are very flickery, and the less enemies there are on screen the faster the action becomes (single opponents are annoyingly rapid). An average arcade adventure with limited appeal, except to hardened** Gauntlet **fans in need of some variety.**

opposing player is challenged, whereby the remaining players (both human and computer) vote on whether the answer given is true to character or not. The winner of the challenge gives one of their dilemma cards to the losing party, and the game continues in this fashion until one player has been relieved of all their dilemma cards.




**The value of converting board games to computer format is debatable: what you gain in options you lose in atmosphere. Particularly with** Scruples, **the atmosphere relies on who your opponent is (and knowing their character), and the multitude of varied responses that can be given to any one question. The board game is basically a set of cards which initiate occasionally furious debate: the computer game lacks this passion simply because you can't relate to a line drawing and a bar chart in the same way you can to a human opponent. The option to play with a number of friends makes up for this in a small way, but even so, you only have limited potential responses, and so it all becomes predictable. All the moral dilemmas of the original are there, but the game's potential remains untapped.**

**PRESENTATION 86%**
Good instructions and packaging, and great on-screen presentation.

**GRAPHICS 63%**
Plain cards, with average faces and animation.

**SOUND 18%**
Droning title tune and simple, ill-suited effects.

**HOOKABILITY 44%**
Slightly confusing at first, and severely lacking action in the single player mode.

**LASTABILITY 40%**
The 230 questions and 2,750 answers should keep the game relatively fresh for a while – if you can be bothered to play.

## OVERALL 41%
A disastrous single player game, only mildly reprieved in its multi-player mode. The real board game costs about the same as the cassette version!

different kinds of monster are regularly faced, each of which behaves differently. Contact with these is detrimental to the characters' health and while monsters and their generators can be destroyed, sewers (from which rats appear) cannot.

After the fourth dungeon, a scrolling message appears giving players more information on the quest. Participants then have the opportunity to increase their health status by answering a question correctly. To progress further they must also solve a puzzle with the help of a cypher included in the packaging.




Demon Stalkers **has plenty of variety and atmosphere, but the gameplay is marred by its graphic presentation and pointless sound. The scrolling is irritatingly juddery and the characters are poorly animated and lack definition. The dungeons are quite varied in design and offer plenty of problems to overcome, and there are different creatures to battle. The clue-scrolls add a twist to the action, and there's even a screen designer – but you can't really escape the fact that this is very much like the original** Gauntlet. **Fans of the genre have two choices this month – this and US Gold's** Gauntlet II. **The latter is far more polished, offers better playability and costs only four pence more . . .**

**PRESENTATION 89%**
Excellent instructions, many useful options and clear on-screen display.

**GRAPHICS 57%**
Varied, but bland backdrops with awful scrolling. Poorly animated monsters and dull main characters.

**SOUND 41%**
Few spot effects and the occasional tune.

**HOOKABILITY 78%**
Aesthetic considerations apart, the game's variety and instant playability is a great pull.

**LASTABILITY 61%**
100 levels and the option to construct your own, but some frustrating aspects spoil the action.

## OVERALL 65%
An unpolished *Gauntlet* clone which lacks bite.

# SIDEWALK

**Infogrames, £9.95 cass, £14.95 disk, joystick or keys**

Disaster has struck! Your plans to take the love of your life to the Live Aid concert have been threatened by the sudden theft of your motorbike. To save the day the component parts of the cycle and the two tickets for the concert have to be found – and all before 7:30 pm! After this your fickle girlfriend is threatening to leave for the concert with somebody else . . .

The player uses the joystick to stroll his on-screen alter ego through the mean streets and alleys in the search for information leading to the bike's recovery. This comes from interacting with the shady characters who inhabit them in one of three ways.

A character can be asked one of several selectable questions, appropriate to the hero's current circumstances and whatever information he has already managed to gain. Some questions elicit an immediate response, either favourable or unhelpful, while others are only answered upon some form of remuneration.

Some of the uglier characters may hold a piece of the motorcycle and only give it up after a fight. A description of the opponent appears on-screen, and while the hero attempts to kick, head-butt or punch him into submission, two emptying beer glasses represent each pugilist's diminishing energy. If the hero's glass empties completely, he loses consciousness and the game. Fortunately, lost energy can be replenished by visiting a bar where the beer is free!

If the hero comes across a potentially nasty confrontation when his strength is low he can choose to escape to a safer part of the street.




► This is about as close as Cam'll get to owning a Lamborghini




**It's been one of those days. Someone has stolen your motorbike, you have to grab a couple of Live Aid concert tickets before they're all sold out. Sounds just like real life doesn't it?** Sidewalk **is one of those games that's simple to get into, but reasonably hard to complete, and is quite often frustrating – but luckily in a pleasant way. Cartoon-style graphics have been put to good use, especially the pictures that appear at the sides of the screen when you speak to other characters, or engage in a little fisticuffs. Sound is not quite so hot, with a rather feeble tune that just about manages to stagger through the title screen.** Sidewalk **is an enjoyable adventure type game, whose playability will diminish rapidly once completed.**

# TEST DRIVE

**Electronic Arts, £9.95 cass, £14.95 disk, joystick with keys**

For those who'd like to spend the afternoon cruising around in a sports car, but can't afford the rental, *Test Drive* provides the chance of getting behind the wheel of one of five classic marques.

Initial selections are made from a Porsche 911 Turbo, Lamborghini Countach, Ferrari Testarossa, Chevrolet Corvette or Lotus Esprit Turbo. The chosen vehicle then appears on a two-lane road, which is viewed in first person 3D.

The objective is to survive long enough to reach the top of 'The Rock' – a hazardous winding roadway set between a perilous cliff edge and an unforgiving mountainside.

HGVs, rival sports cars, potholes and water slicks all conspire against the driver, together with the local Highway Patrolman, who penalises breakers of the speed limit. Warning of his impending appearance is given by an in-car radar alert.

Hitting either the mountainside or the cliff edge results in a 'write-off', and only five cars are provided



► Well I haven't got it, honest . . .




**Electronic Arts' sports car simulation is certainly different, but unfortunately as a 'simulator' it fails on several counts: the interior graphics are very smart, but the exterior views are slow to update and do little to create a realistic driving experience. The course never alters from the initial blue sky/brown cliff view, and finally control of the cars is awful: they're all unresponsive and unrealistic to 'drive'. Cassette users should also beware the load time, which is terribly long, taking around 15 minutes to set up a game. A noble attempt, but I can't recommend** Test Drive**, simply because I don't think that you'll be playing it past the end of the first week of purchase.**




**Although lacking in a few departments,** Test Drive **does prove quite appealing. The on-screen presentation could have been a lot better, particularly the dashboard which is a bit bland, but the initial choice of five cars is great. In practice, however, the cars aren't particularly varied in control or design. The screen isn't very quick to update, when compared to games like** Buggy Boy **for instance, nor does it have the same addictive qualities – mainly due to the poor controls and lack of variety. Test drive it first.**

The action is represented in a distinctive cartoon style as the hero patrols the streets, with the ability to move into and out of the landscape along the streets. Below the main display is an inventory screen which shows any items collected as well as the state of progress regarding the reconstruction of the motorcycle. Other characters are also depicted in a large cartoon on the right of the action screen, with one showing the hero's state of health on the left.

Live Aid awaits, but not forever – so go for it!



**The typically well-drawn Infogrames graphics hit me right in the eye when** Sidewalk **loaded. The stylish seediness of the backdrops and characters creates a perfect setting for the gameplay, which unfortunately returns the compliment grudgingly. The directional control is sometimes confusing, and although the playing area appears to be quite small, I was never exactly sure where in the network of streets I was. Something that surprises me, considering the game's strong adventuring overtones, is how short a game can last. After a few plays I was able to find all the pieces of the motorbike and was close to completing the objective. Overall, a smart game which falls between the arcade and adventuring stools, and ends up in No-Man's Land.**

**PRESENTATION 73%**
Good options and screen layout, but confusing controls.

**GRAPHICS 84%**
Highly-detailed and distinctive cartoon-style.

**SOUND 56%**
Unremarkable title tune and jingles, with appropriate spot effects.

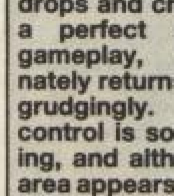
**HOOKABILITY 73%**
The adventuring urge is strong at first.

**LASTABILITY 52%**
Once completed, the action loses its appeal.

**OVERALL 67%**
Original, playable, but sadly flawed.

to reach the summit. Each level is completed by reaching the next gas station, where the player receives a full tank of petrol and a comment on his performance from the local pump attendant, detailing time, score, and his personal opinion of both.

When the game ends, there's an option to replay the course with the same car, or start again with another.



**The idea of being able to drive one of five amazing sports cars is great, but unfortunately** Test Drive **falls short of its potential in many fields. The graphics are very bland indeed, and there's little detail on the road or mountainside. Movement is jerky, and other cars and trucks are very blocky and completely destroy any sense of realism. The control method is poor, and the difference between cars is hardly noticable. Once you've completed a level, there's little to draw you back, as subsequent levels merely offer heavier road traffic. The last nail in the coffin is the incredibly cumbersome multiload. Not only does it take ages to set a game up, but if you want to change cars, you have to reload the entire program!** Test Drive **could have been special, but unfortunately Electronic Arts have missed the mark completely.**

**PRESENTATION 66%**
A good range of in-game options, but the slow multiload is a major annoyance.

**GRAPHICS 65%**
Impressive still shots, but interiors are let down by feeble 3D.

**SOUND 40%**
The engine noises are weak, but reasonably effective. Title music is dross.

**HOOKABILITY 73%**
The lure of high-speed driving is quite strong, although the long cassette loading time is not particularly helpful.

**LASTABILITY 31%**
The lack of variety and excitement soon kills any urge to continue.

**OVERALL 46%**
An unusual driving simulation let down by average graphics, poor sound and ultimately repetitive gameplay.

ZZAP! TEST

# SIDE ARMS

**GO!, £9.99 cass, £11.99 disk, joystick with keys**

Once again the Earth is under threat of extermination, this time from a megalomaniacal alien called Bozon.

The fate of our world lies in the astro-gauntlets of Lieutenant Henry and Sergeant Sanders – a pair of crack robo-ship pilots who've been ordered to enter Bozon's huge underground empire. Here they brave level after level of increasingly ferocious attacks as they fly through the weapon-filled caverns.

*Side Arms* is played either solo or as a two-man team. As the space warriors progress across the horizontally scrolling landscapes, they're attacked by aliens in no less than fifteen guises. As well as yielding points when shot, some hostiles also leave behind a POW symbol which is collected to increase the speed of shot by up to three times. Alternatively they're blasted, causing them to change from POW to WOP (which decreases shot speed), and then into a small graphic representing one of four other weapons: MBL is a heavy-duty Mega Bazooka Launcher; 3-Way shot releases a volley of fire; Tail Gun fires rearward, and Auto is a rotating device which unleashes multiple laser beams in all directions. Each weapon obtained is then selected individually by using the SHIFT key to cycle through the arsenal.

The Alpha/Beta symbol is also picked up for improved individual firepower, or to enable the combination of ships into one, more powerful vessel, which lasts until the controlling player is destroyed.

Eight separately loaded levels are negotiated in order to reach Bozon's ultimate weapon, the 'Mobil Armour Sentipet', and destruction of this signals the end of the mission.





**Side Arms is the second game to appear on the GO! label this month and is, in my opinion, the better of the two. Graphically it's good: scrolling is smooth, and both the character sprites and backgrounds are colourful and well drawn (although the backdrops do tend to be a bit psychedelic at times, and the wearing of dark glasses is recommended). Sound consists of a thin and instantly forgettable tune plus average effects. Despite the arduous multiload, Side Arms is fun to play and has enough in it to keep ardent zappers happy for a while, although unfortunately I found that the final screen was all too easy to reach. Overall a fun, if rather standard shoot 'em up.**





► *Sidearms* takes the form of a two-player *Salamander* variant





**The question arises: how did software houses make their living before horizontally scrolling shoot 'em ups? The only motive for squeezing Side Arms onto the market can be derived from the fact that it's an arcade conversion which should appeal to lovers of the coin-op original. Unfortunately, it's these people who are most likely to be disappointed, because this conversion hasn't all of the original arcade features. To those not knowing exactly what to expect, Side Arms shouldn't prove too disappointing, as it's quite playable and mildly addictive, but there are better games of this type available in the budget range.**





**GO!'s version of Side Arms bears little relationship to the arcade game I've played, except for the fact that there are two controllable blobs on screen at the same time. Gone are the vertically scrolling sections and the lovely R-Type-style graphics. Instead we're left with a monotonous one-way scroller across some pale and unrelated landscapes, set to an inept version of the arcade soundtrack. The multiload system is a real pain – especially when all it seems to do is load more of the same. The two-player mode is moderately enjoyable, but there are plenty of other shoot 'em ups more deserving of your hard-earned cash.**

► Lieutenant Henry and Sergeant Sanders attempt to save the Blue Globe from the tyrannical Bozon (well that's what it says here)





**PRESENTATION 69%**
Intrusive multiload, but retains the arcade's two-player option and has three skill levels.

**GRAPHICS 63%**
Unadventurous but adequate sprites and backdrops.

**SOUND 29%**
Appropriate blasting noises, but a pathetically weak and reedy soundtrack.

**HOOKABILITY 76%**
Simple and addictive laser carnage.

**LASTABILITY 57%**
The mission is long, but the action is repetitive.

## OVERALL 61%
A playable conversion let down by the omission of some of the arcade's more appealing features.


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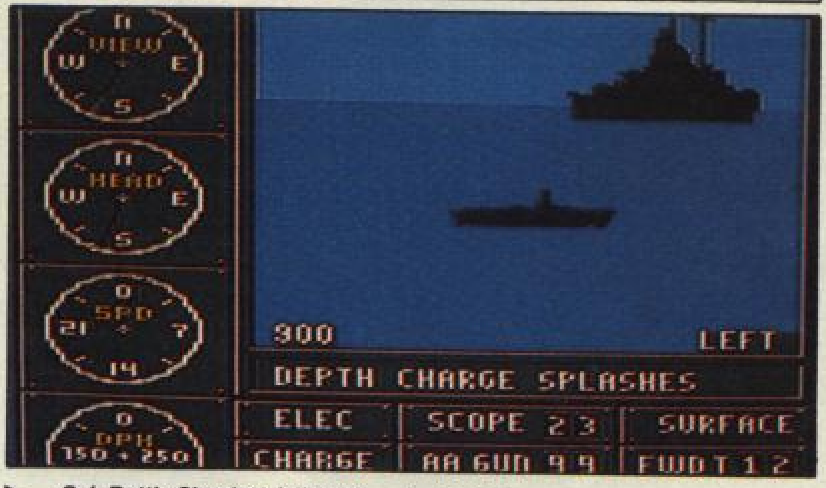
U.S. Gold Ltd, Units 2/3 Holford Way, Holford, Birmingham B6 7AX. Tel: 021 356 3388

# SUB BATTLE SIMULATOR

**Epyx, £9.99 cass, £12.99 disk, joystick with keys**

Epyx' latest simulation allows a budding Commander or Kommandant to navigate a WWII sub through sixty different missions, with the choice between a single assignment or a full wartime command.

There are six basic command viewpoints accessed from the keyboard: Periscope, Map, Radar, Sonar plus Binocular and Tower views while on the surface. In addition, an information panel is situated beneath the main display screen.




► *Sub Battle Simulator*'s bland graphics do little to improve the sub-standard gameplay

Missions include North Sea patrols and search-and-destroy missions in the South-West Pacific. The difficulty is metered in levels from one to four, and affects performance in several ways: later levels have no on-board navigator, more dud shells are fired, enemy ability is increased and depth charges are dropped more frequently.

Missions sometimes last several hours, and may be saved to tape or disk for convenience.




**The Epyx pedigree is about as good as you can get, but they've certainly brought their batting average down with this one. Initial high hopes fade in the light of this terminally languid, acutely boring simulation of zero appeal. The interior visuals are bland, flickery and slow, while the frame update on the external view is similarly awful. The final casualty is the incredibly lengthy time buffer between key presses and activation of the selected action . . . The general feeling is of a complex program attempting to run in BASIC. Avoid it like the plague.**




**I'm no real fan of simulations but even so, the gameplay in this offering is just too tedious. The graphics do nothing to create any kind of atmosphere, and the sound is instantly forgettable. The range of options and Epyx' usual comprehensive instructions help to generate the right climate, but this is shattered once play begins! This should be an experience of suspense and decision-making under pressure, but the constant disk access and slow movement ruin it. For me, the action is just too turgid and the on-screen viewpoint too bland to warrant praise.**

**NB: DISK VERSION ONLY.**
**A CASSETTE VERSION HAS BEEN ANNOUNCED AND WILL BE RATED SEPARATELY WHEN RELEASED.**

**PRESENTATION 63%**
Excellent instructions, but poor on-screen presentation. The constant disk access is a pain.

**GRAPHICS 27%**
Bland, unrealistic and unconvincing.

**SOUND 15%**
Ineffective throughout.

**HOOKABILITY 29%**
The slow and tedious nature of the action imparts an almost instant feeling of antipathy.

**LASTABILITY 22%**
The lack of reward and action soon leads to complete boredom.

**OVERALL 24%**
A complex simulation marred by an appalling lack of playability.

# POINT X

**Powersoft, £9.95 cass, £14.95 disk, joystick only**

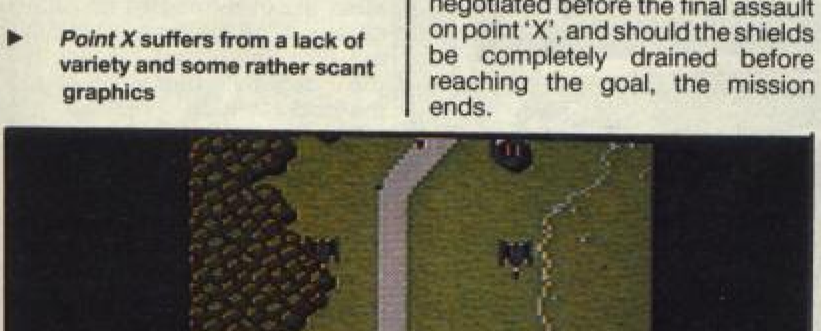
As an intergalactic mercenary, it's the player's task to infiltrate a vertically scrolling area of enemy territory in order to destroy the point 'X' of the title.

Both ground-based installations and airborne attack craft constantly assault the vessel, and are destroyed by forward-firing bombs and laser cannons.

Throughout the mission, the ship's defence shield is drained by enemy hits, signified by a diminishing white bar. This is partially replenished by collection of pods which frequently appear. Occasionally, they also hold improved weaponry, which is automatically added to the armoury.

There are ten levels to be negotiated before the final assault on point 'X', and should the shields be completely drained before reaching the goal, the mission ends.

► *Point X* suffers from a lack of variety and some rather scant graphics







**How many more of these vertical scrollers are we going to see on the computer shelves before the genre becomes exhausted? To be fair, I can't complain too loudly about this one – at least it's playable and has reasonable graphics and sound (except for the title music which is a raucous cacophony). It's all quite polished, but overall there's nothing on offer that hasn't already been seen in previous budget titles, and therefore the £10 price tag is most unrealistic.**




**Quite clearly based on the old arcade game Xevious, Point X is definitely lacking in originality. The graphics are sparse, and the alien craft and constructions are very simple. The ship's movement is a little slow, but smooth and responsive nonetheless. Progress past the first few levels is quite easy, but any extra equipment collected cannot be taken through to the next level, which seems rather pointless. I'd have preferred to see a much smaller price tag, but I wouldn't be too disappointed if I'd bought it.**

**PRESENTATION 48%**
Rather inconsistent and inadequate documentation and in-game options and a highscore table are lacking.

**GRAPHICS 57%**
Neat and tidy, but lacks variety.

**SOUND 52%**
Competent loading music, but appalling title track, accompanied by fairly standard effects.

**HOOKABILITY 62%**
Dead easy to pick up and play.

**LASTABILITY 46%**
The ten levels provide a moderately alluring challenge.

**OVERALL 51%**
Standard *Xevious* clone – entertaining but hardly fresh.

ZZAP! TEST

SIZZLER

# PREDATOR

**Activision, £9.99 cass, £14.99 disk, joystick with keys**

●Fight for your life in Activision's game of tense jungle combat

A helicopter carrying three Capitol Hill diplomats on a top secret mission has crashed in a hostile forest behind enemy lines. In a covert operation, a crack guerrilla team – lead by Major Alan 'Dutch' Schaefer and consisting of six seasoned mercenaries – is sent in to find and bring back the lost men.

Hovering in their helicopter above the diplomats' last reported position, Dutch and his squad drop to the jungle floor and disperse into the vegetation, with Schaefer himself taking the rearguard.

Almost immediately, Schaefer comes across the crashed helicopter, but there are no signs of life . . . and no sign of his team either, until further on up the jungle path he finds one of his men dead – and mutilated beyond the normal bounds of guerrilla warfare. His weapon remains however, which Dutch collects to supplement his own small arsenal.

A group of screaming vultures attack Schaefer in their haste to leave the bodies of more of his mutilated comrades, hanging from trees – skinned. There's definitely something monstrous in the jungle . . .




**First off, go and see** Predator **– it's tremendous. OK, the game: Activision have worked hard to capture the look and feel of the movie, and to a large degree they've succeeded. The scenario sticks closely to the original plot, and the tension and atmosphere created as progress is made helps to sustain interest.** Predator **is a visual treat: Arnie trudges along in a convincing manner and the jungle is extremely effective. The alien is a mite disappointing, but it's hard to convey any feeling of size or mass in a simple sprite. The soundtrack is quite effective, with twittering birds in the background and a suitable gurgling noise as the alien watches your every move! I must admit to finding it rather difficult to progress past the first two sections, but the action is certainly compulsive enough to make you want to keep trying.**




Following a short introductory sequence, *Predator* is presented in a horizontally scrolling format set across four, ten-screen loads. The first two sections see Schaefer running, jumping, punching and blasting his way along the jungle path. Before he reaches his planned pick-up point,

**Another film tie-in of another great film – but just for a change the quality of both are on a par.** Predator **is superbly presented on-screen with an excellent piece of parallax scrolling giving a very convincing effect of watching the action from behind the undergrowth. The attention to detail all round is very tangible. Witness the flat-topped Arnie graphic and the realism of his gait and recolling gun action. The alien tracking sequence adds to the sinister atmosphere by suggesting that the Predator is always behind you, thus urging you on to the end of the game. In fact the actual alien is something of an anti-climax after the fevered build-up! One thing that niggles is the slightly tricky control method which makes it difficult to gun down some of the guerillas and vultures in frenzied moments. Overall though, a playable celluloid transposition whose close plot links should give it enormous appeal to anyone who enjoyed the movie.**

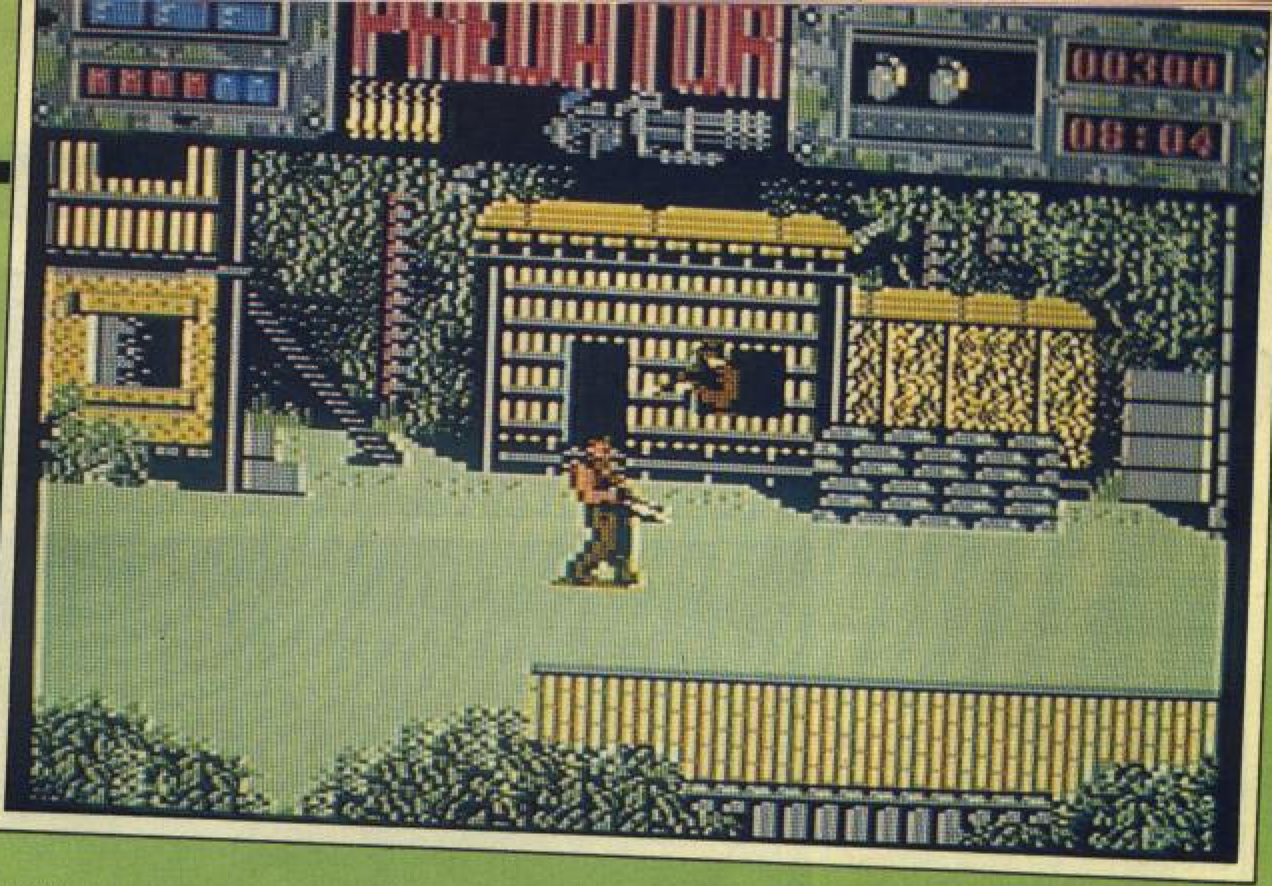





the Major crosses three separately-loaded landscapes, over which he runs the gauntlet of guerilla ambushes. Schaefer carries three hand grenades which are thrown over long or short distances to eliminate particularly aggressive adversaries.

Apart from leaving cadavers on the path, the Predator also makes his presence known along the route as he tries to shoot Schaefer with his beam weapon. The screen alters colour to represent the Predator's viewpoint, and a triangular sight appears on the screen which tracks the Major and is avoided to prevent loss of life.

The next two loads feature the final encounter with the beast himself, which follows closely to the plot of the film. Here, Dutch uses his strength and intelligence in order to outwit and finally kill the alien.

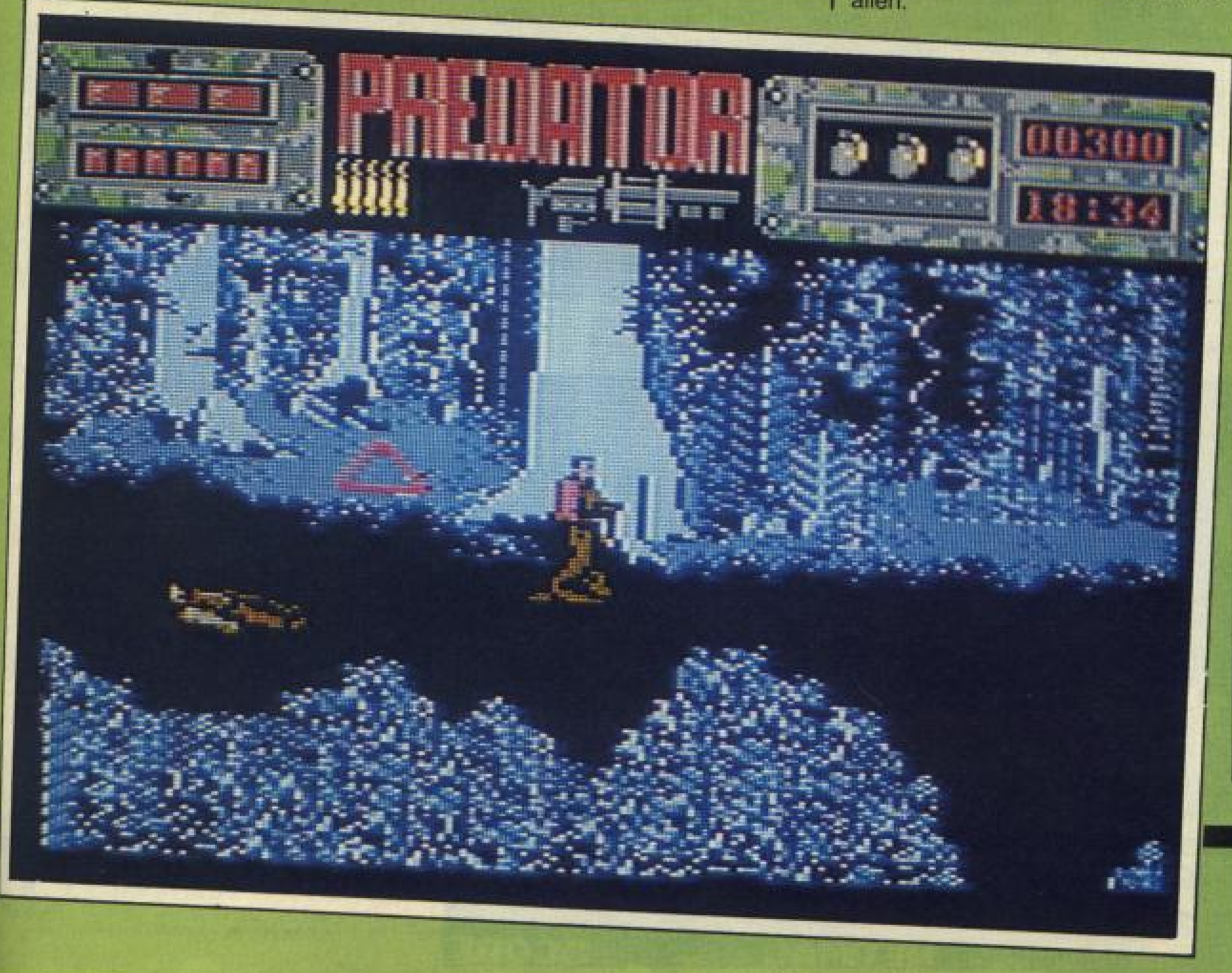






**Up until recently, the film tie-in genre consisted of a very motley group of programs. However, this has really changed of late, with** Platoon **and now** Predator **showing what can be done with a little thought and imagination. To be honest, I've been hoping that** Predator **would be good, as the film ranks as one of my favourites – and I'm glad to say it isn't a disappointment. The visuals are excellent: the jungle scenes are fantastic and Arnie is brilliantly designed as a suitably chunky flathead. The animation is similarly superb, with meticulous attention to detail – his arm pumps as each bullet sprays out, and his facial expressions differ as he looks up or down. The whole game mirrors this thoroughness and individual effects transform it into something special: the scrolling foreground, the suitably atmospheric sound, the colour change as the alien sights you, the grey-skinned corpses – the list is almost endless. The gameplay follows the film closely, with the first two levels being shoot 'em ups, and the emphasis shifting in the final loads to hand-to-hand combat and problem solving. The end-of-game sequence is absolutely brilliant, and is the icing on the cake.** Predator **is a superb tie-in and really hits the mark.**




**PRESENTATION 89%**
Plenty of options, separate introductory and end-game sequences, plus a generally smart appearance.

**GRAPHICS 94%**
Superbly detailed parallax jungle backgrounds, complemented by the great Arnie sprite and some good special effects.

**SOUND 83%**
Thumping good soundtrack and plenty of appropriate sound effects help to enhance the atmosphere.

**HOOKABILITY 91%**
The great film-style scenario and ease of play are a strong initial lure.

**LASTABILITY 81%**
Actually defeating the Predator should take some time, and the action is very enjoyable – if a touch repetitive.

## OVERALL 90%
Plenty of action, mayhem and destruction. A brilliant tie-in of an equally brilliant film.

# GARFIELD 'BIG FAT HAIRY DEAL'

**The Edge, £9.99 cass, £14.99 disk, joystick with keys**

It would have to happen on a Monday: Garfield's beloved Arlene has been captured and imprisoned in the city pound. The task of rescuing her falls on his big, fat, hairy shoulders.

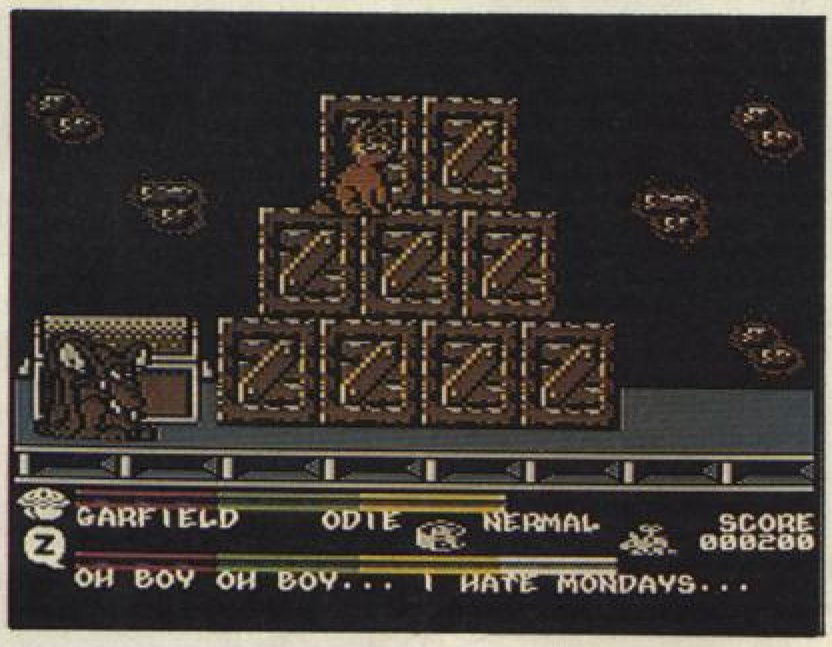
The player takes the role of the lasagne-loving feline. Combinations of the joystick and fire makes him jump, walk, pick up and drop items, kick (specifically Odie), move into the screen and use/eat an object and fire on its own toggles his stance between hind legs and all fours.

The screen is divided into two sections: the top three quarters displays Garfield and his immediate surroundings, while the remainder contains a status panel. The most important information is shown by two bars which register Garfield's energy and lethargy levels: as the bars diminish, the hungrier and more tired he becomes respectively. Eating food replenishes Garfield's energy, and resting restores his zest. Should either meter drop to zero, the game ends.

Whenever an object or item of food is picked up, it's displayed as an icon on the status panel. The panel also shows which items are currently in the possession of Odie and Nermal.

To rescue Arlene, Garfield explores the flick-screen locations in and around Jon's house, including nearby shops, the park or sewers, and makes use of objects, such as newspapers, tin cans and the ubiquitous lamp, all of which hold unspecified functions. Several foes obstruct him in his quest, such as angry shopkeepers, large rats or the hyper-energetic Odie, who rapidly acts as a feline soporific.

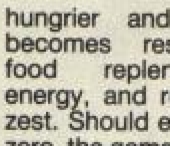
Progress through the game is constantly monitored by a scoreline held to the right of the status panel.




▶ Down in the cellar, a giant rat scurries back and forth much to Garfield's dismay




**My second favourite cat (after the one in Tom and Jerry) finally claws his way onto the 64 screen, and quite an impression he makes, too. The Edge have done a marvellous job in recreating the fat feline in pixel form, and the animation and graphics are splendid. The gameplay is hardly the most inspired I've come across, though, and the charm and humour are only effective for the first few plays; once the novelty wears off, the game's true nature becomes clear. Mapping is advisable for completion of the game, and while the exploration and puzzles provide a decent challenge, the leisurely pace of the game and occasionally obstinate control method reduce its overall appeal. Don't be seduced by the character and the looks: Big, Fat, Hairy Deal is an arcade adventure, and if you don't like them, you won't like this.**




**Garfield is basically a standard arcade adventure, but the detail and presentation endow it with all the qualities of a top-class game. Graphically it's very impressive: the detail on Garfield is exactly right, precisely capturing his arrogant but humourous stance. The animation is superb on all the characters: Odie in particular is brilliant, with his slavering tongue dangling out and an idiot-happy grin on his face. The background graphics are a little disappointing, though all are well-suited to the cartoon-style scenario. The title tune is appropriately bouncy and jolly and suits the game perfectly, as do the witty scrolling messages. The instructions could have been a lot more helpful, but this is only a minor criticism. The only real gripe is the price: a couple of pounds lower, and I'd have given it an even warmer reception.**




**I really love Garfield, but must admit to being somewhat dubious about this officially licensed game. The Edge have certainly captured the spirit of the cartoon strip with some lovely backdrops and sprites, but they're let down by the gameplay. At first it all seems fun as Garfield kicks Odie, sits in his chair, walks across the table in front of Jon and pulls funny expressions . . . but once you get down to actually playing the game, you suddenly realise how shallow it is. Basically, Big, Fat, Hairy Deal is an arcade adventure which requires the player to pick up the correct objects and drop them in their rightful place. The location of objects never varies, and it doesn't take long before you're following a rigid procedure game after game. The puzzles are very straightforward and I don't think it'll take long to solve them – and after that there's nothing to keep you playing. It's a shame that Garfield's only deficiency is such a crippling one – if more thought had gone into the game design, it could have been really special.**

▶ The happy family scene: Garfield, Jon, Odie – and food!




**PRESENTATION 71%**
Sparse instructions, but the on-screen display is clear and informative. Long pause between plays.

**GRAPHICS 92%**
Large, beautifully animated characters set against good, cartoon-style backgrounds.

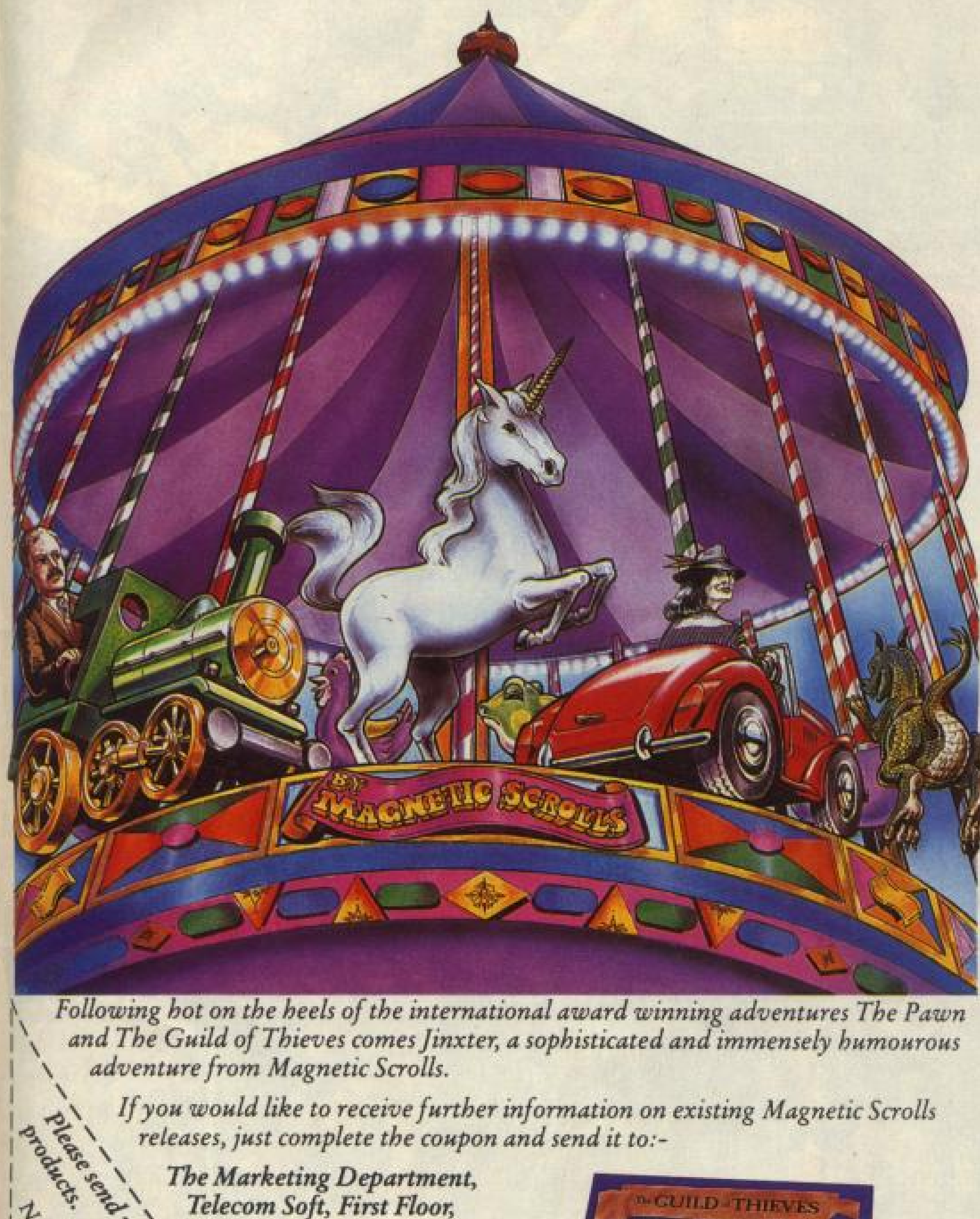
**SOUND 84%**
Great title tune and good spot effects.

**HOOKABILITY 87%**
The game's character is very alluring and it's easy to get into.

**LASTABILITY 59%**
Many locations are graphically similar, and the simple arcade adventure format is a very familiar one. Once solved, the appeal is bound to rapidly wane.

**OVERALL 79%**
Successfully captures the spirit of the cartoon strip, but is sadly let down by plodding gameplay.

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# ZZAP!'s monthly round-up of budget software

## BMX KIDZ

**Firebird, £1.99 cass, joystick with keys**

The objective of *BMX Kidz* is to progress through an increasingly difficult series of tracks within a predetermined time limit, whilst performing a set number of stunts or wheelies. The courses consist of steep hills and scroll from left to right in accordance with the biker.

Collisions with other riders result in a decrease of 'spokes', which are supplemented by collecting glowing wheels. Energy is similarly depleted as time passes, and is replenished by collecting cans of fizzy pop.




**This is a very well-presented game marred initially by the rather frustrating gameplay. The exact method and number of stunts to be carried out is a bit vague, and it's really a matter of trial and error before you can complete the second level. Get past this initial awkwardness, however, and the game becomes more enjoyable. It has a very good front end: a brilliant title tune with some really clear speech, an extensive high score table with more great music, and some humorous hip-talk judgements on your performance. Add this to the appealing gameplay and it's well worth a look.**




**Thrill to the delights of BMX racing in this rather simple racing game: charge along the track, pick up the objects strewn around and race for the finish line. Graphically the game is quite decent: the backgrounds appear solid and work very well, but the sprites are a trifle messy. Sound is very good with some intelligible speech and a great Rob Hubbard tune on the intro screen. It takes a few games to gain full control of the bike as you fling it through gravity defying stunts, but overall BMX Kids is an entertaining two quid's worth.**

**PRESENTATION 80%**
Polished appearance and lots of neat touches external to the game itself.

**GRAPHICS 67%**
Large, bold and colourful backdrops, but weak sprites.

**SOUND 92%**
Good, clear speech, superb tunes and some suitable sound effects.

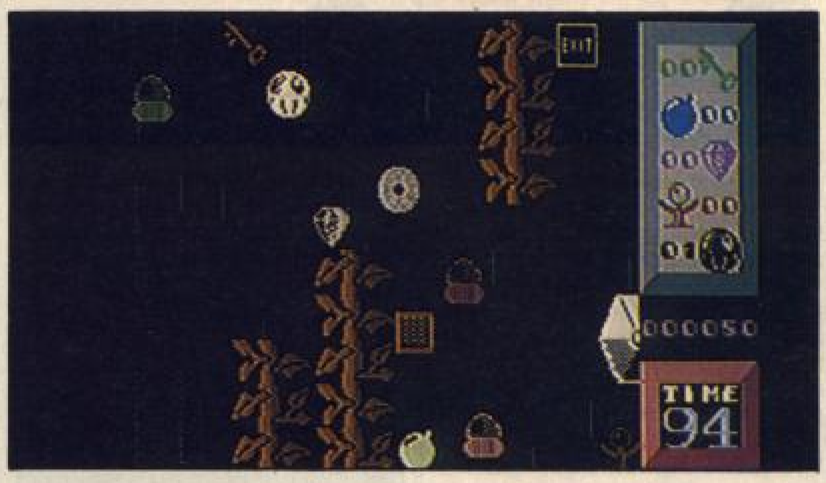
**HOOKABILITY 63%**
Frustrating beyond the first level, but it's simply a matter of learning how to perform stunts.

**LASTABILITY 72%**
Six courses, plus the ever-present urge to improve your time and score.

**OVERALL 79%**
A well-presented and playable budget game with good potential for enjoyment.

► **Be one of the BMX kidz in Firebird's budget bike basher**




## I, BALL II

**Firebird, £1.99 cass, joystick only**

*I, Ball II* follows on from the success of its predecessor with a combination of platform and shoot 'em up action. The player guides his ball around a series of single-screen landscapes, bouncing from platform to platform and avoiding or shooting the aliens along the way.

Features are added to the sphere, including time warp factors or fuel injections, and a key is collected to enable the player to transport to the next landscape via an exit. Play starts on any one of the first five levels, and fifty are completed in order to finish the mission.




**This sequel is a very different game to I, Ball, since the emphasis is more on platform skills, with the blasting taking a back seat. There aren't as many customisations available, and some of the original's cuteness has been lost, partly because of the small hi-res graphics and dull, simplistic backdrops. Still, it's a very playable game once you get hold of the initially awkward control method, even if it is extremely frustrating at times! The speech is 'brill', and the effects are appropriate enough, if nothing special. The only major fault is that on some screens you have to wait for something to happen before you can progress: it's not a matter of skill, just patience. Even so, I've no hesitation in recommending it.**




**'Get ready, go for it', says the surprisingly clear voice at the beginning of this brilliant collect 'em up/platform game. Graphics are simple but clear, and are adequate for this type of game. However, it's playability that counts, and I, Ball II certainly has plenty of that. Each screen is devious, entertaining and challenging. Sound is limited, but what's there is great. The voice comes out with such ego-boosting utterances as 'far out', 'groovy' and 'oh yeah'. Go out and buy this game now – you won't regret it.**

**PRESENTATION 82%**
Clear display and icon system, with good introductory sequence and choice of level entry.

**GRAPHICS 54%**
Bland, colourless and simplistic, but well-drawn and adequate.

**SOUND 87%**
Excellent speech and good in-game effects.

**HOOKABILITY 93%**
The unusual combination of platform and shoot 'em up formats proves highly addictive.

**LASTABILITY 91%**
Fifty levels of blasting action, each of which requires a skilful combination of timing and precision.

**OVERALL 90%**
A more than worthy sequel and a very entertaining game in its own right.

# BATTLE VALLEY

**Rack-It, £2.99 cass, joystick only**

Terrorists have captured the last two medium range nuclear missiles, and the player has been given thirty minutes to annihilate all enemy installations.

Starting from a central HQ, the player guides either a tank or a helicopter over the two-way horizontally scrolling landscape, destroying the six terrorist outposts and two missile silos on the way. Specific points are awarded for destroying different ground targets, and bridges are repaired by helicopter so that the tank can progress. Fail, and the world is destroyed.




**Everything about this game is brilliant, from the amazingly realistic graphics, to the great soundtrack that pounds away throughout. The scrolling is smooth and very fast as you thunder around the landscape in the wonderfully animated tank and helicopter. For this reason playability is high, and great fun is to be had blowing up rocket launchers, early warning radars and so on. The additional pressure of the timer is an added incentive, making** Battle Valley **an exercise in ordered panic. This is the best excuse to spend a couple of quid I've seen in quite a while.**




▶ **Superb parallax combat action in Rack-It's *Battle Valley***




**This is an extremely well-presented game in all respects. The attractive title sequence leads you into a very playable and compulsive game. Graphically, it's excellent: the tanks and helicopters are beautifully drawn and animated, and the four-level parallax backdrops are very smart! It's a very easy game to get into, and the presentation makes it even more appealing; the difficulty is well graded making it challenging without being frustrating. Buy it immediately.**

**PRESENTATION 91%**
Excellent on-screen display, title screen and 'death' sequence.

**GRAPHICS 93%**
Colourful, detailed backgrounds and beautifully animated sprites.

**SOUND 70%**
Good title music and above average effects.

**HOOKABILITY 91%**
The simplistic nature of the gameplay makes it very easy to get into, and its aesthetic appeal serves to increase the lure.

**LASTABILITY 86%**
Only six outposts and two silos to storm, but the time-factor increases its difficulty.

## OVERALL 91%
The best release yet on the Rack-It label.

# CODE HUNTER

**Firebird, £1.99 cass, joystick with keys**

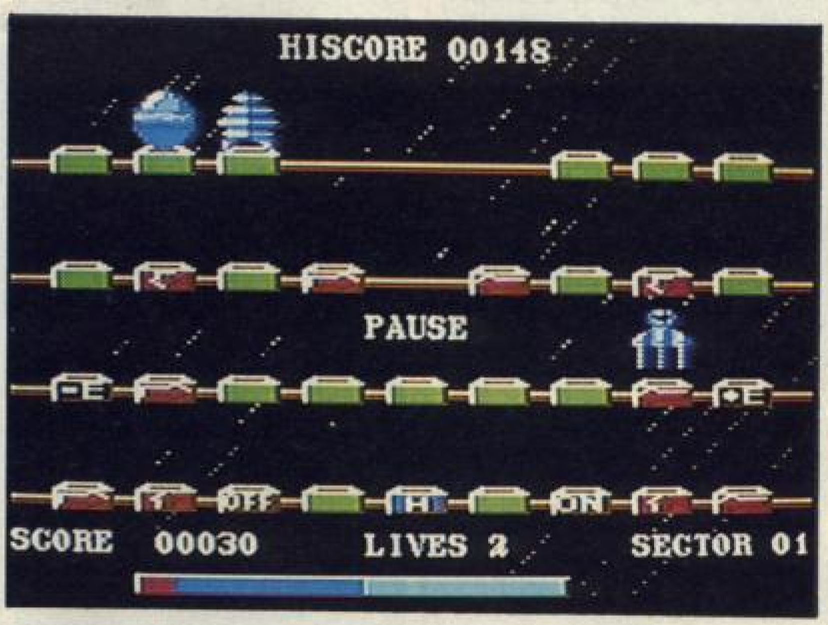
*Code Hunter* is a platform-style arcade game in which the player controls a Code Hunter intruder droid. It's designed to dismantle an alien battleship's defences by entering its computer network and placing bombs in the alien guards' path.

Some nodules bear symbols indicating specific functions which affect the droid's movement or diminish its status, as represented by an energy bar at the foot of the screen. When an alien collides with a bomb it's destroyed, leaving behind a coded data device. Collect all of these before the Code Hunter's energy is depleted and the next level is tackled. Once all of the sixteen levels are disabled, the battlestar is disarmed.

▶ **Puzzling platform action in Firebird's *Code Hunter***




**This is one of the most enjoyable games I've played this month! The graphics are very bright and cheerful, and create a strange atmosphere perfectly suited to the gameplay. The sound effects are similarly alien, consisting of curious whines and groans. The gameplay is excellent.** Code Hunter **makes the strategy required very arcade-oriented, and as a result it's very compelling: you just make enough progress to balance frustration against the urge to continue. I fully recommend it.**







**The bright graphics and unusual sound are an immediate pull when you load** Code Hunter. **All the sprites are large and well-animated and have a completely alien feel to them, though the Code Hunter droid itself is slightly disappointing. The diagonally scrolling starfield is attractive, though it looks more like snow than anything else. The gameplay isn't overly original, but the difficulty level is very well graded, since the first levels are fairly easy to get into and later ones are extremely unforgiving. If you're looking for something a little strange in the platform genre, try** Code Hunter.

**PRESENTATION 68%**
Useful instructions and clear on-screen presentation.

**GRAPHICS 87%**
Bright, bold, colourful sprites and backgrounds, smooth parallax scrolling and a convincing 'alien' feel.

**SOUND 64%**
Few effects, but completely appropriate to the atmosphere.

**HOOKABILITY 88%**
Unusual and bright graphics make it attractive, and it's very easy to get into.

**LASTABILITY 80%**
Only sixteen levels, but these require a lot of thought and practice.

## OVERALL 83%
An excellent and unusually-designed budget game which is both playable and compulsive.




Uridium-meets-Delta in Powerhouse's poor shoot 'em up, *Osmium*

# OSMIUM
**The Power House, £1.99 cass, joystick with keys**

Ten planets separate the player from success. This left to right horizontally scrolling shoot 'em up is filled with alien formations which are destroyed or avoided. Icons are collected by shooting to provide extra features such as increased speed and firepower. At the end of each level a large mothership is destroyed in order to progress.





**This is simply an extremely derivative and ultimately tedious shoot 'em up. The action is neither fast nor attractive: it's all a case of being in the right place at the right time. The unusual bouncing screen proves appealing for about three seconds before it starts to make you feel sick; the gameplay takes a little longer but has the same effect. The speech is reasonably clear, but sounds like a miserable Flowerpot Man, while the sound effects are similarly substandard, consisting of just blips and weak explosions. As a whole package, it's dull and uninspiring.**



**It's quite remarkable how anyone can have the cheek to rip off** Delta **so shamelessly. Even to compare it is an insult to the Thalamus game, since this is very much a poor man's version. Unfortunately, it has also taken the one annoying aspect of** Delta**: the necessity of collecting certain icons to ensure progress. After a reasonably good front end, the gameplay itself is appalling. It only takes a few goes before boredom sets in – after all, everything has been seen before. The vomit-inducing bouncing screen is the last nail in the coffin.**

**PRESENTATION 41%**
Reasonable title screen but nauseous bouncing display.

**GRAPHICS 35%**
Derivative sprites and bare, weakly-detailed backdrops.

**SOUND 37%**
Pitiful noises and average title music.

**HOOKABILITY 28%**
Frustratingly difficult once icons have been missed, and dull even if they haven't.

**LASTABILITY 31%**
Ten levels, but nothing new in the gameplay to draw you back.

**OVERALL 33%**
A cheap and decidedly uncheerful version of *Delta*.

# ZYBEX
**Zeppelin Games, £2.99 cass, joystick with keys**

*Zybex* is a one or two player, horizontally scrolling shoot 'em up set across 16 worlds. Cassalana and Rinser are two fugitives attempting to escape the death penalty by seeking out the Zybex crystal which guarantees amnesty.

The participating players negotiate each of the 16 worlds, collecting teleport crystal which lie at their centres to allow access to following levels. The Zybex crystal is concealed at the end of the last.

The action always begins on the first world (Arcturus), but once this has been completed, any one of the next eleven are chosen. Obstacles are found in the form of alien clusters, which are destroyed by five kinds of weapon – Bullet gun, Eight-way, Pulse, Wall and Rail – each of which has four strengths. Firing is constant and weapons are selected by pressing the fire button. Extra lives are gained every 10,000 points or by picking up a floating suit.





**The programmers have managed to find just the right balance between frustration and the urge to continue, and as a result the addiction level is high. Graphically** Zybex **is excellent: the parallax scrolling starfield is complemented by some beautifully drawn and detailed backdrops, and colourful, well-animated sprites – you even have the option to change the colour of your own player! Given a choice between this and the conversion of** Side Arms, **I know which I'd choose.**

New budget company Zeppelin's first release, *Zybex*, involves plenty of frenetic, two-player blasting action





**This is one of the more innovative examples of the budget shoot 'em up genre, and is certainly one of the best presented. The graphics are very otherworldly: the backgrounds are beautifully designed and conceived and support a stunning range of colour and shading, which gives a very professional feel. There's plenty of furious blasting action, four brilliantly graded weapons to collect (what seem the most powerful weapons are not always the best – a neat touch) and enough levels to keep you coming back for more. At this price it's a steal.**

**PRESENTATION 85%**
Simultaneous two player mode, colourful title screen and a user-friendly progression system.

**GRAPHICS 91%**
Colourful, beautifully-animated sprites and excellent, detailed backdrops.

**SOUND 70%**
Good title music and appropriate spot effects.

**HOOKABILITY 87%**
It's not very easy at first, but once you collect a few weapons, the urge to continue playing is irresistible.

**LASTABILITY 91%**
Sixteen worlds to explore, and the variety in alien resistance and difficulty level means it's not going to be easy.

**OVERALL 93%**
An excellent program which overshadows many similar full-priced games.

# FRUIT MACHINE SIMULATOR

**Code Masters, £1.99 cass, joystick with keys**



Code Masters' latest 'simulation' affords one to four players the opportunity to play a fruit machine adapted to computer format.

Up to £1.20 is inserted at any one time, and a game is played either until the money runs out or a predetermined winning limit is reached. Whichever game is selected, normal fruit machine elements apply: predetermined amounts are won for combinations of fruits and symbols; additionally, if the letters CASH-BASH are illuminated, one of four gambling sub-games is played.

► **Winning simulated money in *Fruit Machine Simulator***





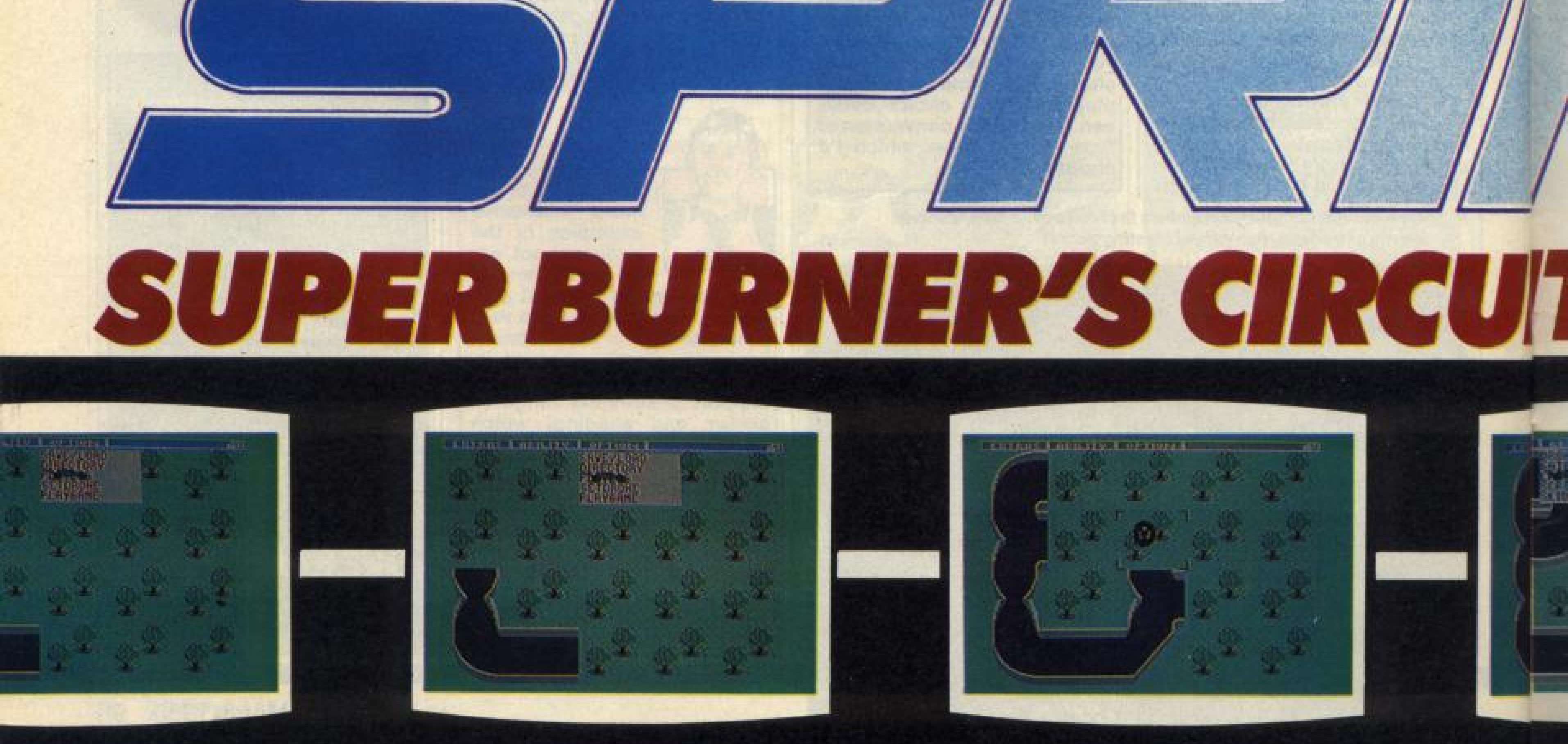


**Simulating a fruit machine on a computer is a pretty pointless idea: if you can only win simulated money, why bother? Code Masters obviously deemed it wise to do so, and have made a bad job of a bad idea. Sonically it's very derivative: the music is reminiscent of Monty on The Run, and the sound effects are occasionally Paradroid. On the positive side, the game is neatly set out on-screen, with convincing moving reels, and there's some initial pull to see what it has to offer. I soon realised that this was very little however, since the ease with which you win money and the completely non-varied gameplay make it very dull indeed.**




**Code Masters' attitude to the budget market seems to be one of plagiarising an existing and popular format and stamping 'NEW. release' all over the inlay. Take this game: the meretricious presentation and jazzy inlay complement the gaudy graphics and sound; these elements conspire to replace the fun of real gameplay. The different game elements (of which there are far too few) are badly presented on-screen and prove compulsive for about ten minutes – then you realise that it's all far too easy and dependent on luck rather than reflex or judgement. Reasonably-drawn scrolling reels and flashing lights don't make a game.**







**PRESENTATION 56%**
Sparse instructions but good on-screen layout.

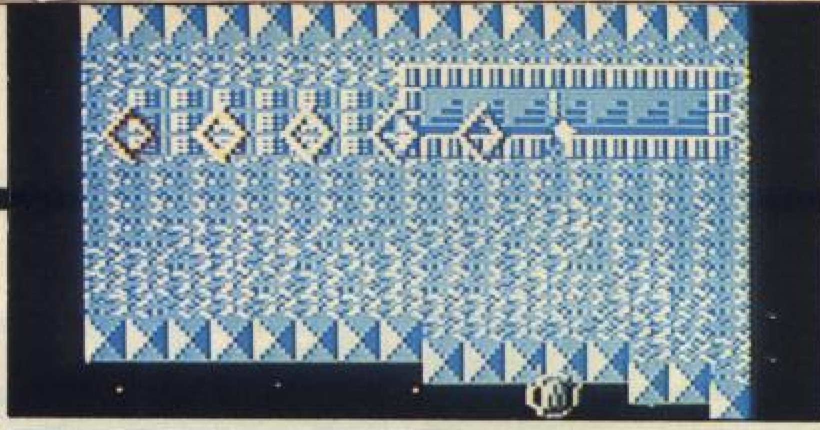
**GRAPHICS 63%**
Neat and tidy, but there are only three or four screen's worth.

**SOUND 41%**
Some bland and uninspiring music and sound effects.

**HOOKABILITY 35%**
Very straightforward, but not very addictive.

**LASTABILITY 11%**
It's far too tedious a subject for simulation in this way – the lack of any monetary gain negates the object of the exercise.

**OVERALL 18%**
A tedious and pointless time-killer.



*Zip*: vertically scrolling frustration . . .

# ZIP

**The Power House, £1.99 cass, joystick with keys**

*Zip* is a vertically scrolling shoot 'em up set over the five brother worlds of Alpha Centauri. Alien formations are shot in order to progress. Extra features such as lives, smart bombs and extra speed are gained from shooting ground bases imprinted with letters corresponding to their effect.



**Vertically scrolling shoot 'em ups are all too common on the 64, and there's really no excuse to produce one as awful as this.** Zip **is a wishy-washy, unprofessional version of** Warhawk, **with fewer, more frustrating levels, and less alien formations – they're simply repeated over and over again. Graphically it's nothing special: the screen-glitch in the scrolling is amateur, and the sprites are very unimaginative. I can find nothing whatsoever to recommend it.**



**I find it annoying that some budget software companies still appear to be using their pricing policies to mitigate the production of games such as** Zip. **Screen glitches, terrible collision detection and blatantly plagiarised gameplay do not endear me to programs in the slightest. The programmer has used one or two raster tricks on the title screen, but obviously forgot the technique when it came to the actual game, which exhibits a rather wobbly top border while the screen scrolls. The sprites and sound are particularly unimaginative, and the numerous bugs knock any hint of gameplay on the head.** Zip **is simply rubbish.**

**PRESENTATION 24%**
Average on-screen display, poor title screen and a generally sloppy throughout.

**GRAPHICS 23%**
A terrible screen glitch, uninspiring aliens and a feeble ship.

**SOUND 25%**
Weak blips and a mediocre title tune.

**HOOKABILITY 21%**
Annoyingly difficult to play – made worse by the overly-critical collision detection.

**LASTABILITY 11%**
Few levels and few alien formations: not worth anyone's time.

**OVERALL 16%**
A weak game in every department.

# BUDGET TEST

## DROID DREAMS
**Bug-Byte, £2.99 cass, joystick with keys**

My the dreaming droid is stuck in analien spacecraft with only one hour to live.

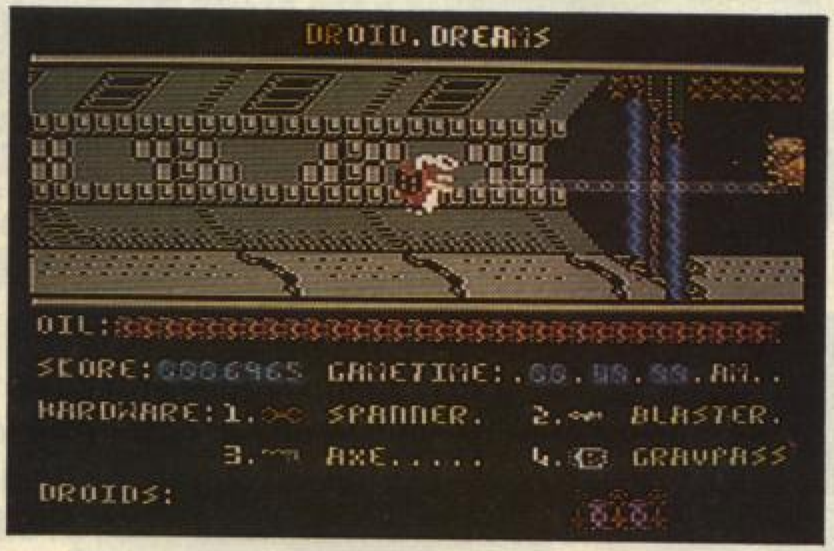
The playing screen is divided into two halves: an information panel below and a two-way horizontally scrolling shoot 'em up above. To escape, Cy collects or swaps twenty different objects scattered around six levels and destroys all hostile droids along the way. Electrodes and pulsating bombs also hinder progress, and as time goes by, his oil runs out and rust sets in.



**Bug-Byte seem to be having a pretty bad time of late, and** Droid Dreams **doesn't help their reputation at all. The game is amateur in every respect, from the purile main character through to the terminally frustrating gameplay. Several days of speculation have failed to successfully determine: 1) what the digitised speech is trying to say; and 2) what exactly it is you have to do to progress past the first section. A terribly inept game, ill-conceived and hopelessly overpriced.**



► Bug Byte's appalling budget shoot 'em up, *Droid Dreams*






**This game suffers from terminally appalling playability. It's far too difficult to get into because of the stupid swiftness with which the aliens and their bullets move. The instructions don't explain much either, but at least there are some in-game tips. Graphically, it's crippling: tediously derivative sprites and an uninspiring main character are set against crude and uninteresting backgrounds. The title music is abysmally simplistic but at least it complements the in-game effects (some of which have been swiped from** Future Knight**) and the laughably indistinct speech. Don't buy it unless you're into mental castration.**

**PRESENTATION 39%**
Poor instructions, blocky on-screen display, but an occasional in-game tip.

**GRAPHICS 26%**
Dross background graphics offset by unimaginative and poorly-animated sprites.

**SOUND 25%**
Abysmal title music leads into merely functional in-game effects.

**HOOKABILITY 18%**
Extremely difficult to get into – a situation aggravated by the poor instructions.

**LASTABILITY 14%**
The action doesn't get any more compelling once the fundamentals have been breached.

**OVERALL 13%**
A very weak budget game of absolutely no value whatsoever.

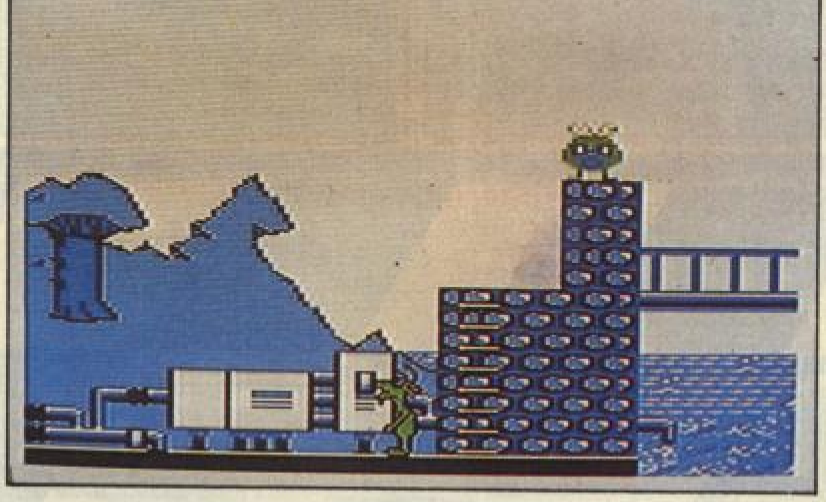
## LITTLE GREEN MAN
**Bug-Byte, £2.99 cass, joystick with keys**

The King of all the Little Green Men has escaped abduction but is stranded in a foreign land. To escape he negotiates the hazardous horizontally scrolling landscape, collects energy from depots and finally enters a spaceship, in which he returns home.





**Bug-Byte's record in the budget field isn't an impressive one, but this game offers hope for the future. It isn't brilliant, but it does have a certain mindless appeal: guiding a distended frog-like creature around an unbelievably frustrating series of pitfalls and ladder's is quite enjoyable for a while. An annoying feature is the delay between lives: a sequence of closing the screen and recreating the character at the nearest 'teleport' takes far too long, and severely detracts from the playability. It's simplistic, it's stupid and it's fun; with patience, it could even prove worthwhile.**



► The eponymous green person strolls around an unusual but appealing alien landscape



**This is a very unusual game, but quite playable nonetheless. The odd and imaginative landscapes coloured in eerie shades of blue give a totally alien feel, and the buck-toothed, big-nosed main character is appealing enough to draw you back. The sound is equally extraordinary: a low, synthesised bagpipe noise and a squeaky smattering of speech create a humorous and unfamiliar atmosphere. The gameplay isn't very original, and it can be very frustrating at times, but it's demanding enough to be endured. There's no front end, and it does have some major faults, but if you're prepared to stick with it you could well find it fun.**

**PRESENTATION 58%**
Generally reasonable, but marred by the tedious delay between goes.

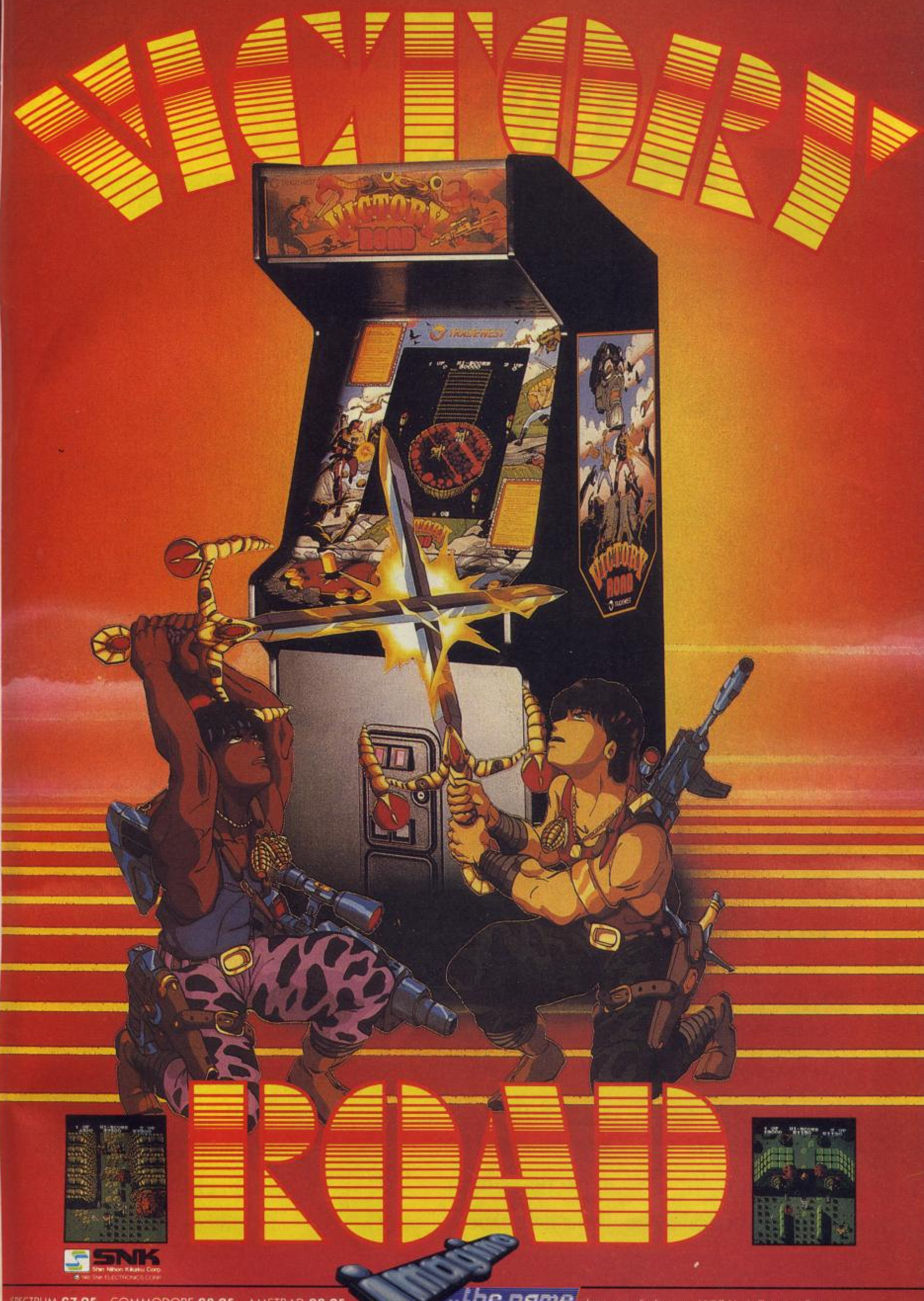
**GRAPHICS 66%**
Original and unusual backdrops and a cute, fairly well-animated main character.

**SOUND 47%**
A curious synthesised bagpipe and a humorous smidgeon of speech.

**HOOKABILITY 69%**
Difficult to get into, but it somehow sparks a determined effort to progress.

**LASTABILITY 45%**
The little variety proves tedious after a while.

**OVERALL 52%**
An average arcade adventure/ shoot 'em up with unusual elements which could prove appealing.



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Imagine

# ZZAP! READERS'



## GAMES TOP 30

**1** *(2)* **CALIFORNIA GAMES** *(11%)*
Epyx

**2** *(1)* **THE LAST NINJA** *(9%)*
System 3

**3** *(6)* **INTERNATIONAL KARATE +** *(6%)*
System 3

**4** *(3)* **BUBBLE BOBBLE** *(5%)*
Firebird

**5** *(5)* **WORLD CLASS LEADERBOARD** *(4%)*
US Gold/Access

**6** *(4)* **WIZBALL** *(3%)*
Ocean

**7** *(9)* **WORLD GAMES** *(3%)*
Epyx

**8** *(10)* **KIKSTART II** *(2%)*
Mastertronic

**9** *(22)* **BUGGY BOY** *(2%)*
Elite

**10** *(7)* **BARBARIAN** *(2%)*
Palace

**11** *(19)* **ARCADE CLASSICS**
Firebird

**12** *(12)* **GAUNTLET**
US Gold

**13** *(29)* **NEBULUS**
Hewson

**14** *(11)* **LEADERBOARD**
US Gold/Access

**15** *(13)* **DEFENDER OF THE CROWN**
Mirrorsoft

**16** *(-)* **SHOOT 'EM UP CONSTRUCTION KIT**
Outlaw

**17** *(14)* **ELITE**
Firebird

**18** *(8)* **ZYNAPS**
Hewson

**19** *(15)* **THE SENTINEL**
Firebird

**20** *(16)* **RENEGADE**
Ocean

**21** *(21)* **QUEDEX**
Thalamus

**22** *(17)* **GUNSHIP**
Microprose

**23** *(18)* **BOULDERDASH**
Prism

**24** *(-)* **OUT RUN**
US Gold

**25** *(20)* **DELTA**
Thalamus

**26** *(27)* **SUPER SPRINT**
Activision

**27** *(-)* **720°**
US Gold

**28** *(25)* **I,BALL**
Firebird

**29** *(-)* **MATCHDAY II**
Ocean

**30** *(-)* **GAUNTLET II**
US Gold

## ' CHARTS MARCH 1988



## MUSIC TOP 10

**1** *(1)* **DELTA** *(21%)*
Thalamus
Main Theme – Rob Hubbard

**2** *(3)* **ARCADE CLASSICS** *(11%)*
Firebird
Main Theme – Rob Hubbard

**3** *(2)* **SANXION** *(8%)*
Thalamus
Loading Music – Rob Hubbard

**4** *(4)* **MEGA APOCALYPSE** *(6%)*
Martech
Main Theme – Rob Hubbard

**5** *(9)* **INTERNATIONAL KARATE** + *(5%)*
System 3
Title Tune – Rob Hubbard

**6** *(5)* **THE LAST NINJA** *(4%)*
System 3
Title Tune – Ben Daglish

**7** *(6)* **WIZBALL** *(4%)*
Ocean
Main Theme – Martin Galway

**8** *(-)* **SKATE OR DIE** *(3%)*
Electronic Arts
Title Tune – Rob Hubbard

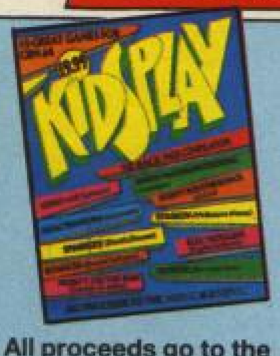
**9** *(8)* **I,BALL** *(2%)*
Firebird
Main Theme – Rob Hubbard

**10** *(7)* **GAME OVER** *(2%)*
Imagine
Title Tune – Martin Galway



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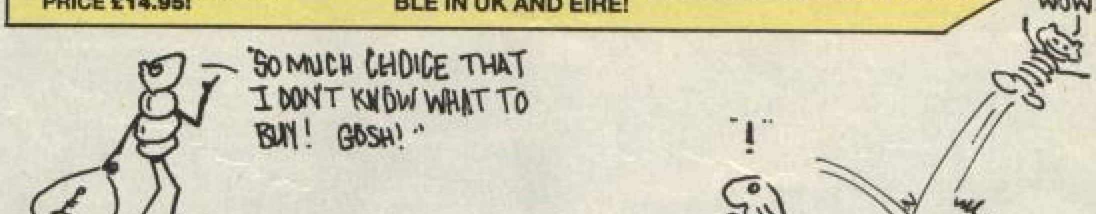
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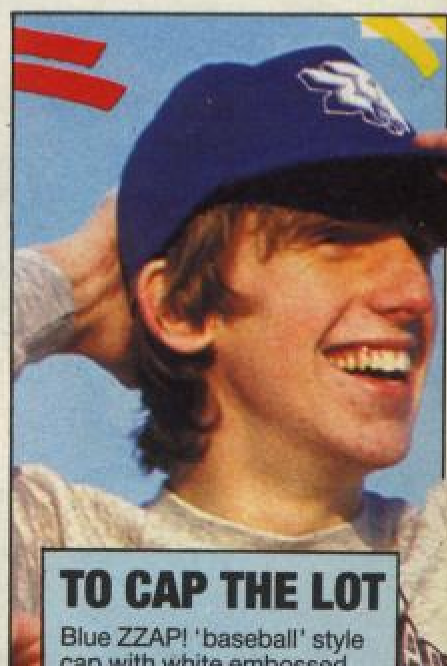
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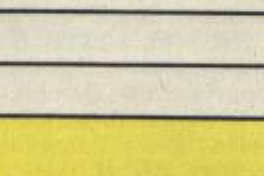
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# ZZAP! WINNERS




**Hello again. I hope you enjoyed the new look results page last month, and that you like this months glorious double page spread even more!**

**I often receive letters enquiring about the results of competitions, usually from people who don't believe their entry could have been bettered – a recent example being the Mastertronic Motos competition. May I state that all competitions are judged fairly, and that the overall winners are always checked by the Editor. His word is final, and no correspondence shall be entered into.**

**Right that's the serious bit out of the way, let's get on with the results from all the competitions in Issue 33 . . .**

## SIGNED BALLS

Gremlin Graphics have 15 footballs, all signed by Gary Lineker, and copies of *Gary Lineker's Superstar Football* to give away to the readers who put an 'X' in the correct place in our Spot the Ball competition – all the following managed to do just that . . .

**Nicholas Burne, Middlesex, TW7 5BL; Stephen Maietta, Belvedere, Kent; Steven O'Brien, Gillingham, Kent; Paul Bailey, Merseyside, L37 6EY; Stuart Brooking, Berks, SL3 8BG; Robert Macintyre, Cheshire, SK8 3AT; Guninder Phull, South Harrow, Middlesex; Juliq Baker, Lowestoft, Suffolk; Darren Screen, Northumberland; David Hickson, Durham City, DH1 4NL; Chris Hunter, Broompark, DH7 7WW; Sam Calverley, North Humberside, HU4 7TA; James Brodie, London, E16 2JH; David F Harrison, South Yorkshire, DN12 2DL; Simon McIlvenna, Surrey, CR4 7AW.**

Don't despair if you're not amongst the above – read on, because there are also 25 copies of the game to be won . . .

**John Birch, Surrey, KT3 3EN; Bart Janssens, 9160 Hamme, Belgium; Luke Chaeleton, Newcastle, Co Dublin; Scott Hales, Rothwell, Northants; Darren Baggot, South Glamorgan, CF6 7QD; Steven Ledsham, Cheshire, WA7 6AA; Mr N Havard, Swansea, SA2 9LY; David Jones, Farnborough, Hants; Michael J A Peacock, Warwickshire, CV37 7AZ; Ross Melrose, Sighthill, Edinburgh; B T Mackay, Essex, SS7 4HG; Mitchell Goodwin, Stoke-On-Trent, ST4 8SR; Mr P Gibbs, Dorset, BH8 0JR; Haden King, North Greenford; Andrew Skinner, Newcastle, NE15 0DD; Andrew Coogan, Co Wicklow, Eire; Brett Patterson, Sheffield, S2 5SB; Victor Green, Hounslow, Middlesex; Marcus Falconer, Cambs, CB2 4QP; D Matts, Rupert South, Leicester; David Fairweather, Lancashire, BB2 4LA; Anil Haji, London, E11 3NT; R Hoekstra, 1422 RX Uithoorn, Holland; Philip Lester, Leigh, Lancs; Stuart Scattergood, Clwyd, CH5 4BQ.**

## DIE SKATING COMPETITION

I didn't know skate boards were still so popular until all your entries came 'rolling' in (ha ha ha, get it). **Martin Brain** of Bristol, BS17 3AX has won the shorts, skateboard and a copy of *Skate or Die* that Electronic Arts are giving away, with his drawing of 'The Bully' (see picture) – happy skateboarding to you Martin!

There are also prizes for ten runners-up, who are each to receive a pair of shorts and a copy of *Skate or Die* . . .




**Duncan Schmelich, Nottingham, NG16 3FN; Steven Vangstone, North Cardiff, South Wales; Jon Cole, Hants, PO7 5DD; Simon Gardner, Glos, GL10 3LF; Richard Monks, South Humberside, DN40 1LW; Aten Skinner, Kent, TN16 1DY; Ian Hedges, Wolverhampton, WV10 9QZ; Stuart Pool, West Glam, SA2 1EX; Christopher Smart, Wiltshire, SN10 2PD; James Robinson, Surrey, SM1 2PS.**

AND 20 second runners-up prizes of the game . . .

**B Collins, Merseyside, LA 5UJ; Stephen Nield, Lancs, BB5 4QT; Mark Lawrence, South Humberside, DN33 1DN; Richard Wilson, Middlesex, HA0 3JL; John Rawcliffe, Lancs, PR5 3PA; Anne Johansson, 10900 Hango, Finland; Nathan Kemp, Hants, GU14 0HR; Mr T Holmes, Hampshire, BH24 3HY; Nicholas Kay, Manchester, MC23 8WH; Christopher Sharpe, East Sussex, TN22 2BA; Christian Russell, Norfolk, NR7 9UP; Darren Simpson, Carlisle, Cumbria; James Upright, Bedfordshire, LU6 2AL; Craig Catherall, Leeds, LS10 3TF; Egon Hansen, Hull, HU10 6NF; Dale Ashton, Lancashire, BL5 2EW; James Burton, South Yorkshire, S64 8HG; Stuart Chapman, Dorset, BH21 1UU; Christopher Leech, Bedfordshire, MK43 0EA; Stephen Edwards, West Midlands, B65 9JH.**

## PACLAND ARCADE COMP - ARGUS

I thought it was about time we had a Pac-Man competition, as it's third on my list of all-time favourite games! It's certainly a great competition, with Argus Press giving £50 worth of 10 pence pieces away to the first person out of the bag with the correct answers. The lucky winner is, wait for it . . . **Mamunoor Miah**, Cheshire, SK3 0SY. Well, Mamunoor when you go to London, have a go on *Pac-Mania* the new arcade game for me – it's brilliant.

The next ten correct entries are going to receive a jaunty red briefcase with Pac-Man and his family on the side. Are you going to be amongst them?

**Peter Davies, S.Glamorgan, CF6 8DN; Paul Titheridge, Hants, SO5 2ND; Nick Shennan, Surrey, GU17 7HF; M Fraser, Middx, TW1 4RG; Paul Cassidy, Merseyside, WA11 9JU; Mr P Healey, Blackpool, FY5 3HJ; Asheesh Sirdaw, London, N8 7JS; Chris Taylor, N.Ireland, BT20 4PL; P Bruffel, Lancs, OL11 4BE; Darren Ashcroft, Shropshire, TF10 7SZ.**

### TOP 40 VOTING DRAW WINNERS

**WINNER** (£40.00 worth of software plus ZZAP! T-Shirt): S Lee, Surrey, GU2 5UT.

**RUNNERS UP** (ZZAP! T-Shirt and Cap): Ruth Sherrin, Bath, Somerset; Stephen Dunne, Blackpool, FY1 4QD; Gavin Burnett, Inverness, IV1 2AJ; Martin Pabari, Surrey, GU15 2EJ.

# RASTAN MUSICOMP

Many of you seemed to enjoy drawing musical instruments from the stone age, and some of your entries were quite rude! The best one came from **Paul B Mason** who lives in Birmingham, B44 8QH – he's won himself an amazing Casio SK-400 keyboard. Also on offer are two Ocean sports hold-alls (they're great, because I've got one), each containing ten Ocean games and an Ocean T-shirt, and they go to: **Wayne Evans**, Herefordshire, HR6 9LU and **Barnaby Caulfield**, Worcs, DY10 3YU.

Ocean also have 20 copies of *Rastan Saga* to give to the next best entrants. See if you're amongst them . . .

**Colin Woodward, Lancs, WN3 6AD; Justin Zajac, North Canterbury, New Zealand; Andrew Fiddy, Bucks, SL9 9QT; Jon Matthews, Wednesfield, Wolverhampton; Andrew Swatton, Bucks, HP9 1SG; Edward McCandless, Scotland, DA20 3AZ; Lee Crawley, South Yorkshire, S71 2JW; Darren Hogg, London, N5 2LD; John Clarke, Beds, SG19 2DR; James Gray, Glasgow, G21 3AP; David Higgins, West Yorks, HX2 7HG; David Hicham, Durham City, DH1 9WC; Martin Wooton, Herts, SG4 0NY; Shane Parris, Gwent, NP7 0PY; Ian Mildred, Berks, RG11 1JU; Graeme Sheppard, Sunbury, TW16 6HA; Richard Tang, South Wales, CF2 4NL; Martin Willis, West Midlands, CV3 4AJ; Andrew Bee, Devon, PL6 8TG; Vincent Ashton, Lancaster, LA2 6HP.**

# HE-MAN PUMPING IRON

Readers of any age can enter a Spot the Dog – sorry – Difference competition, and everybody seemed to! I had loads of entries, and **Jonathan Day** who lives in Gosport, Hants is the lucky winner. He's soon going to be a real He-Man with all the weight training gear he's just won. All you other chaps and chapesses please read on to see if you're amongst the lucky 50 who receive a commemorative T-shirt and a copy of the game . . .

**A Barr, Helensburgh, Dunbartonshire; Roy Freeman, Beds, LU2 7HR; P J Bailey, W.Mids, WV12 4RH; Philip Jones, North Wembley, Middlesex; P Webster, Norfolk, PE30 4DW; Arthur C Knight, Scotland, DD4 9JZ; Mr S Lamb, Nr.Knebworth, Herts; Sam Calverley, N.Humbs, HU4 7TA; Nicholas Brooks, Pidsea, HU12 9AW; Kevin Hutchinson, Tyne & Wear, NE37 1NJ; N Baig, London, SE2 0EX; Gregory Asbury, Staffs, WV10 7HE; Jason Lowles, Sussex, BN25 3DD; Keith Cormack, Aberdeen, Scotland; Paul Lowson, Co.Durham, DL15 0DY; Scott Mackenzie, Kent, CT10 2UW; Paul Maund, Hants, PO5 4DR; J Hogg, Worcs, DY14 9YA; S Khan, London, SW16 6AG; Renze Deelstra, 9501 Av Stadskanaal, HOLLAND; David F Harrison, Doncaster, S.Yorks; Geraint Pritchard, Gwynedd, LL58 8LU; Gary Smith, York, YO6 3SX; Barnaby Caulfield, Worcs, DY10 3YO; Craig Lawton, Sheffield, S3 9JX; Simon Baxter, Keldgate Park, Beverley; Mr B Mooney, Tyne & Wear, NE37 3EL; Ian Carruthers, Batley, West Yorks; Dave Nash, Oxon, OX 7QU; John Rowcliffe, Leyland, Lancs; Brian Paterson, Lancs, BL6 4JG; Sean Harrison, Bristol, BS14 9SA; Steven Clarke, Tyne & Wear, NE28 0EX; Chris Hunter, Durham, DH7 7NN; Simon West, Hants, SO22 6HG; Stephen Bailey, Staffs, ST5 7QA; Jason Dawson, Nottingham, NG6 8EE; Nick Cooper, Bucks, MK8 8BS; David Banks, Beds, MK45 5DT; Christopher Green, Doncaster, DN4 9QS; Nick Howell, Glos, GL5 3TX; Nicklas Andersson, SF-68620 Jakobstad, FINLAND; Michael Blackburn, Surrey, GU6 7HP; Peter Taylor, Eastbourne, East Sussex; Neil Cordingley, Shropshire, SY7 0BQ; John Harvey, Woolwich, SE18 6SA; Daragh Brown, Dublin 1, Ireland; Neil Harris, Staffs, DE13 8QE; Steven Leakey, Ascot, Berks; Master Jonathan Bull, Somerset, TA9 3RB.**

# DOMARK'S STAR WARS SCREEN TEST

Well, this is one competition I've been looking forward to judging – I was interested to see whether you readers could answer those extremely difficult *Star Wars* questions set by Julian and Steve. I thought they were a little bit too hard, and wasn't surprised to see a few wrong answers creeping in here and there. Nevertheless, **Michael Stockton** of Cumbria, LA8 0AS managed to get all the answers right, and has won himself an Amstrad Colour TV/VHS video recorder with remote control.

Don't despair if you aren't that lucky guy, because you could be amongst the runners-up who are each to receive a copy of *Star Wars* on video – if any of you would like to invite me and my cuddly Ewok round to watch it with you, please do . . .

**Lee Russell, London, E7 0LF; Kirsty Barker, Notts, NG19 9AZ; Peter Fair, Buckhurst Hill, Essex; Trevor Fox, Norfolk, IP24 2US; Alex Cheatle, Surrey, RH7 6BP; M Honnor, Somerset, BA16 0RU; Robert Briggs, Humbs, HU7 4JE; Anthony Palmer, S Wales, CF2 3RR; R Farrington, Wirral, L43 7YN; Shaun Daly, Shrewsbury, SY4 4UQ.**

# INSCRUTABLE SCRUPLES

This mega competition was sponsored by Virgin, who are giving away a weekend for three people in Amsterdam PLUS £50 spending money for each person – and if that's not enough, the Scruples board game and computer game as well! The lucky winner is **Ken Richardson**, Tyne and Wear, NE9 6TL, and he'll soon be on his way to Holland. Sob, sob! It doesn't seem fair does it? Oh, well, I'll have start to entering competitions in other magazines.

For the following ten people who also answered the scruples questions with enormous wit there are copies of the board game and computer game . . .

**David Fairweather, Lancashire, BB2 4LA; David Ernest, Den Bosch, Holland; Paul Brettle, West Glamorgan, SA11 4AA; Andrew Tarski, Glos, GL11 4QF; Martin Warnett, South Wales, CF1 9HQ; Simon Green, Bristol, BS8 3HW; James Hefferan, Manchester, M24 1LB; A Healey, Lancs, 4NE; Somerset, TA19 9RA; Paul Welch, Beds, LU2 7PP.**

But don't go yet, because you might be among the next 40 winners who are each to receive the computer game. Get reading . . .

**H C Mikkelsen, 6900 Skjern, Denmark; Jonathan Steed, London, WS 1SL; Barry Bolton, Cleveland, TS23 1DW; Brett Patterson, Sheffield, S2 5SB; David Brown, South Humberside, DN37 0LA; Andrew Darison, Wolverhampton, WV5 7EA; Bimal Rathod, London, NW4 3PD; Kevin Clarke, Cheshire, CW7 3DY; Steven Foster, Herts, EN5 2TS; Karl Drinkwater, Manchester, M32 9TA; Andrew Williams, West Glamorgan, SA10 8EF; Christopher Sharpe, East Sussex, TN22 2BA; Nicky Strecha, Middlesex, EN12 8LE; Andrew Cross, Nottingham, NG10 3FQ; Ali Gilani, London, SE1 4LN; Michael Rimmer, Cheshire, WA5 2BE; Alan Wright, Shropshire, TF10 7RH; John Brook, Oldham, OL2 6RT; Steven Lounds, Notts, NG16 3HP; Robert Foden, Cheshire, CW8 2XL; Warren Gee, Lancs, WN5 8UG; Laurence Taylor, Gwent, NP2 4JQ; Michael Tanner, Surrey, CR4 1ND; Jim Caldwell, Ayrshire, KA3 6HU; M Cannon, London, E12 6TW; Donald Crease, Perthshire, PH3 1BW; S Huthwaite, London, SE4 1YQ; James Clear, Essex, CM7 6UA; David Tate, Cheshire, SK15 1TU; Martin Tucker, Notts, NG18 5AD; Paul Adams, Hull, HU10 7TE; Mark Huck, Tyne and Wear, NE38 0EQ; Morgan Eves, Norfolk, NR12 0SZ; Richard Smith, Staffs, B77 3JG; Mark Taylor, South Glamorgan, CF6 5AH; James Broad, Middlesex, TW2 7SR; Geoff Robertson, Merseyside, WA11 8DS; Daniel Roberts, East Sussex, BN9 0PS; Floyd O Donoghue, Middlesex, HA8 8YH; Matthew Davies, Sheffield, S18 5SB.**

# GREMLIN MIDI HI-FI

The Christmas spirit must have really got to Gremlin Graphics, as they're giving away another mega prize of a Phillips Midi hi-fi system. It was an easy competition, a wordsquare, so there was no excuse for anyone not to enter. The winner of this great hi-fi is **Robin Tootill** of Nottingham, NG8 3AL and he'll soon be listening to his favourite sounds in super-loud stereo!

There are also 30 copies of *Cosmic Causeway* being given away and they go to . . .

**Stuart Farmer, Surrey, GU10 1AB; Stuart Leckie, Glasgow, G69 9BE; Nicholas Gair, Tyne and Wear, NE15 8HL; Duncan Henwood, West Midlands, B90 2AH; Julian Dickinson, Lincs, LN2 3HP; Paul Campbell, Northern Ireland, BT20 3EP; David Higgins, West Yorks, HX2 7HG; Thomas White, Lancs, BB11 4NN; Thomas Jagiello, Stafford, ST17 4EZ; Paul Morrison, Nottingham, NG3 3BP; Steve Kirkden, Kent, DA7 6RE; R J Alten, Shropshire, TF11 8HJ; Philip Walters, Dyfed, South Wales; David Hope, South Wales, CF37 4EY; Henry Howells, Warwickshire, B49 5HD; Roy Freeman, Bedfordshire, LU2 7HN; Shaun Stribling, Wickford, SS11 8QX; Hussin Shammout, London, W1; Bruce Stratton, Beds, LU6 2NB; Karl Harrison, Cwmbran, Gwent; Richard Deverill, West Midlands, B63 3QD; Andrew Edwards, Worcs, B98 9HR; Steven McDonald, Scotland, DD4 7LS; Michael Napier, Tyne and Wear, NE15 8JG; Paul Malcolm, Oxford, OX4 5QX; Vincent Old, Northants, NN8 3AF; Irfan Jamadar, London, NW10; Matthew Davies, Sheffield, S18 5SB; Stuart Brooking, Berks, SL3 8BG; Robert Gudger, Preston, PR3 0UA.**

**OK, that's all folks! I hope you think the winners page is a little bit more sparkly lately – if so I'd like to hear about it. If you have any queries or complaints about ZZAP! competitions, don't hesitate to write in to** GLENYS POWELL ZZAP! 64, PO BOX 10, LUDLOW, SHROPSHIRE, SY8 1DB.

**I suppose I'd better go and do all the sorts of things that girlies do. That reminds me, next month I'll have a few things to say to all the girls out there who read ZZAP!**

**See you soon!**

# SUPER MIRRORSOFT DAY OUT

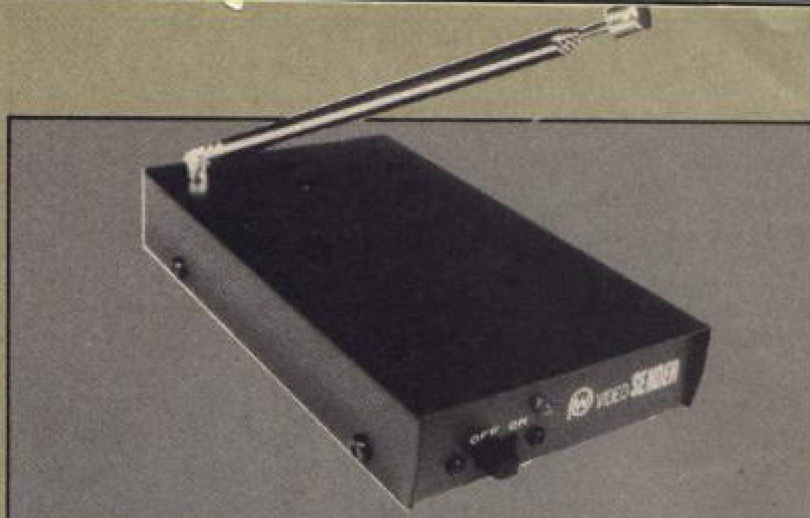
The lucky winners of the ZZAP!/ Mirrorsoft *Mean Streak* competition were recently treated to a Super Action day out.

A group from ZZAP! and CRASH (plus some of the less pleasant factions of Newsfield) were invited to partake a crash-course in driving eight-wheeled Argo ATV's, frame-buggies, quad-bikes and also to attempt the noble sport of archery.

Following a healthy lunch, the finale of the day was a two-stage race on the quads and Argos, with the winner being awarded a commemorative cup.

The rain stayed away and everyone present had loads of fun – thanks to the guys from Super Action, who provided the equipment and kept everything running smoothly, and Pat Bitten and Mirrorsoft for organi‹ing the competition.






# THE PHOENIX SENDER . . .

The Phoenix Ltd *Video sender* is a compact black metal unit which comes complete with adjustable aerial, a mains lead and a cable which plugs into the FM socket of a video or computer. The signal thus received is then relayed by air to a suitable television.

In operation, the unit proved quite reliable, but picture quality is easily subject to intereference, giving an occasionally 'snowy' picture.

Its real use is in conjunction with a video, where several televisions can be serviced by a single player. Computer users can free themselves from the ever-short FM lead by employing the sender to intermediate between the TV and computer.

In practice this seems a little worthless, as you need to sit quite closely to the television screen to use a computer, so it doesn't really fulfill any major need. At £33.50, the *Video Sender* is very much a luxury item.

# FALL OUT AND TOUCH DOWN

Available now are a couple of new simulations from US Gold. *Chernobyl*, by Paul *Super Huey* Norman, crams a whole nuclear power plant into your home computer. Millions of lives depend on your handling of the intricacies of atomic fission, and failure means only one thing: two-headed sheep. Good news for disk owners: only £11.99, with the cassette version at £9.99.

*4th & Inches* from those simulation-masters, Accolade, brings the grit of the Grid Iron into your home. Acclaimed as better than *Hardball*, it'll set you back £14.99 on disk and £9.99 on cassette. Reviews next issue!

# PORRIDGE AND THE SILENT COMIC

Not satisfied with simulations, US Gold have also announced two soon-to-be-released games. A coin-op conversion entitled *Shackled* runs the gauntlet of the dungeon-style format, with the player exploring 112 levels of a prison in a desperate bid for friends and freedom.

The officially licensed *Charlie Chaplin* game is also an imminent release, and allows the player to create, edit and watch a silent movie. Whether or not the game will live up to its potential we'll just have to see . . .

# MORPHEUS OUT AT LAST

After much legal wrangling, Andrew Braybrook's *Morpheus* is to be released on the Rainbird label. The price of £14.95 on cassette and £17.95 for disk includes a 40-page instruction booklet, plus free poster and badge.

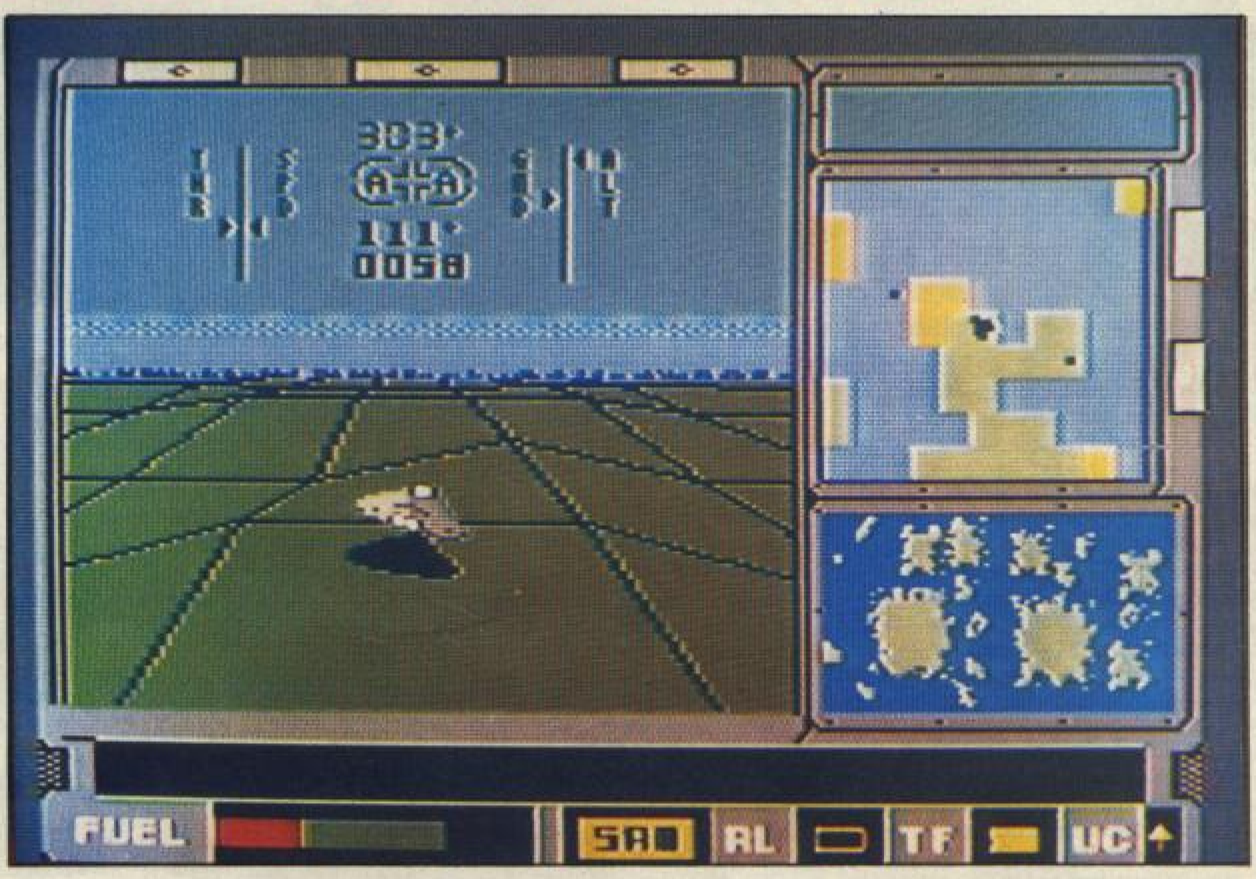
# COMING SOON TO A MONITOR NEAR YOU

**Palace's sub-label Outlaw, which brought Sensible Software's Gold-Medal-winning *Shoot 'Em Up Construction Kit* to your 64, is now using the talents of another famous software development house – Denton Designs. They're currently designing and programming *Troll*, described as 'a slice of pure arcade mayhem'.**

Troll takes place in a weird world of mirror images called Narc, where the troll of the title is under constant attack from goblins. Much to their discredit, these goblins take pleasure in dropping him through one of their holes into another dimension.

Fortunately, our hero has his own supply of escape holes, and if fighting off the goblins proves a little taxing he can jump through the floor to another location – where perhaps there's a way out of this unpleasant world.

It's weird. It's wacky. And it's in the shops in early spring, so you can bet we'll be reviewing it in an imminent issue.




► Digital Integration's new Advanced Tactical Fighter cruises at zero feet




► *Troll* is an off-beat shoot 'em up from Denton Designs/Outlaw

Digital Integration, masters of flight simulators, are set to release a new '3D arcade action and military strategy' game based on Lockheed's YF-22A Advanced Tactical Fighter. The player takes the superplane over enemy territory, using state-of-the-art technology to destroy their forces.

*ATF* certainly sounds good, and if DI can keep the action fast it should prove a worthwhile blast. Release is planned for the end of January at £8.95 on cassette and £12.95 on disk.

*Power at Sea* is a naval-combat simulation based on the Second World War Battle of Leyte Gulf. The player is Captain of the US Fleet and his mission is to capture the Leyte Gulf within 96 hours, using a battleship, a cargo troop ship and an aircraft carrier with fighter-bombers.

Strategic thinking and arcade skills both contribute to *Power at Sea*: an 'on the bridge' section allows the player to direct the fleet, and there are four battle sequences with ship-to-ship, ship-to-air, air-to-ship and ship-to-land fighting.

Programmed by Accolade, *Power at Sea* is due on the shelves around now, costing £14.95 on disk and £9.95 on cassette.

*The Train: Escape to Normandy* is another Accolade product set in the Second World War – and the plot seems to be based on the 1965 film starring Burt Lancaster called *The Train*.

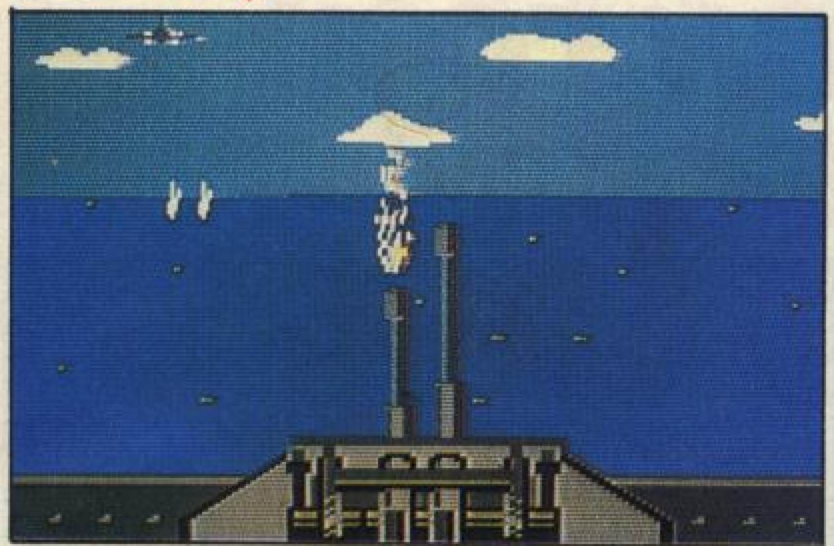
The action is set in France in 1944, where the player takes the role of a Resistance leader, Pierre Le Feu, whose mission is to capture an armoured train carrying French art treasures stolen by the Nazis. The train then has to be taken through enemy lines to safety in the Normandy town of Riviere.

The train is armed with machine guns at its front and rear and a 50mm cannon at its midpoint, and points are scored along the route by destroying

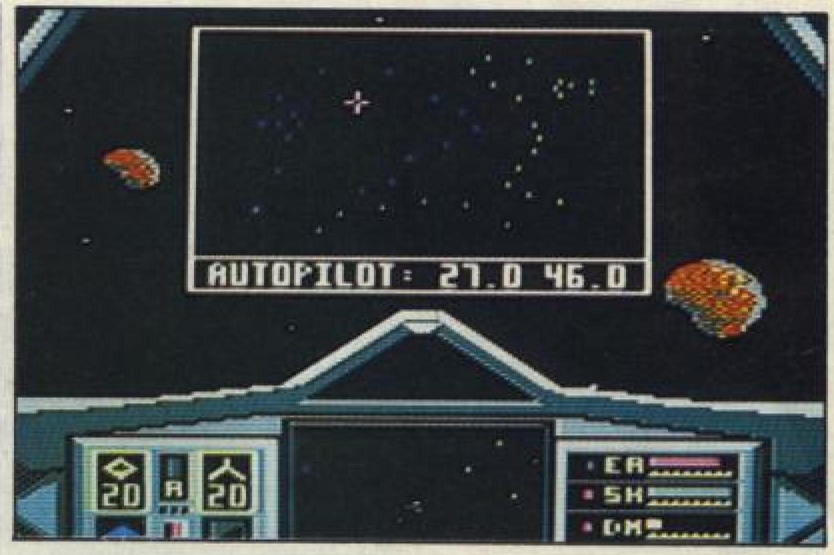
► The command deck in *Power at Sea*



►



▲ Blasting enemy kamikazes out of the skies is all part and parcel of *Power at Sea*




► Blast into space with the new improved *Skyfox II*

enemy aircraft, artillery and gunboats. Capturing enemy stations and bridges and protecting the art treasures from damage also builds up the score.

And as well as simulating combat, *The Train* puts the player in the shoes of the train's engineer. An injured Resistance fighter named Le Duc gives advice, direction, inside information and enemy alerts as well as decoding whistles and bells and relaying messages from the Resistance.

Electronic Arts have signed up Lucasfilm to produce *Strike Fleet*, another naval-combat simulation, but set in the present rather than the Second World War. Again strategy and arcade action are combined as the player controls a whole fleet of modern warships through ten dangerous missions in the world's trouble spots.

The size and outfitting of the fleet is selected at the beginning of the game, and the player then directs it from a command centre, or gets in the thick of the action and watches the battle from the bridge of one of his ships. The objective is to rise through the ranks by completing all ten missions with minimum losses to the strike fleet.




► Sink your boats in Electronic Art's new *Strikefleet*

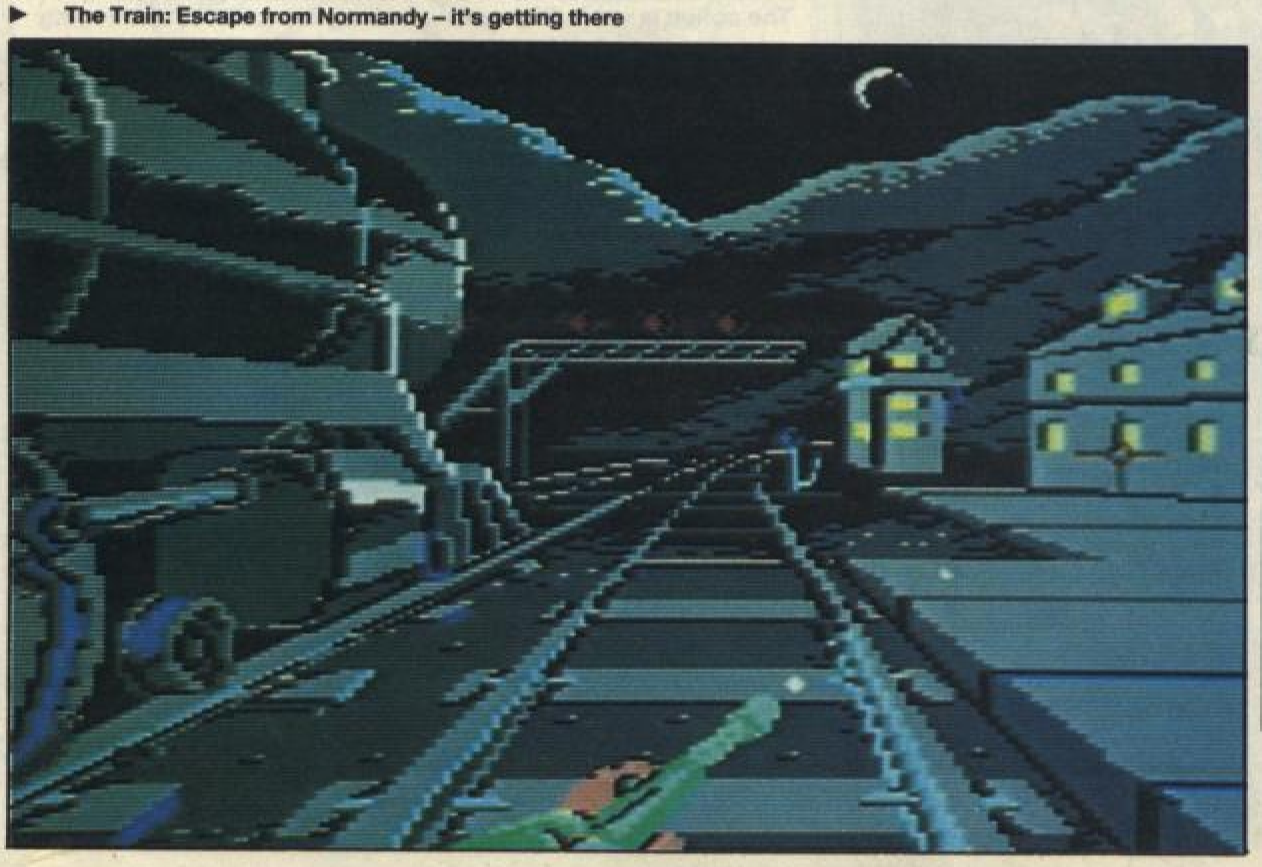
The *Strike Fleet* press release boasts about great sounds, 3D graphics, and 'gut wrenching' action, which we should be able to verify in the very next ZZAP!. Meanwhile, the game should be out and about on the shelves by the time you read this, priced at £14.95 – so far on disk only.

EA's other release is *Skyfox II*, the evocatively-named sequel to the successful *Skyfox*, which Sizzled way back in ZZAP! Issue 5. This time the *Skyfox* has been upgraded from a super fighter plane to a super spaceship to take the battle against the Xenomorphs back to their home in the constellation of Cygnus.

Again, the game is a flight/combat simulator giving you ten different missions to accomplish and five skill levels to beat before you reach the rank of Ace of the Base. Neutron disruptors, photon pulse bombs, anti-matter mines and a Deceptor cloaking device allow all Federation Warpwarriors to kick some heavy Xenomorph botty!

We can't wait. But you'll have to – at least till next month, when the game is going to be reviewed. Join us then!

► The Train: Escape from Normandy – it's getting there




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